

# THE RCM MAGAZINE



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# THE R·C·M MAGAZINE

VOLUME XLVII

No. 3

## EDITORIAL

**I**T grieves the Editor to learn that a number of students are still either unaware of the existence of an R.C.M. Magazine, or else are insufficiently interested in its contents to collect their copies—some two hundred were left in Mr. Griffiths's office at the end of last term. So at the risk of boring our regular readers, it might not come amiss to recapitulate a few remarks from an Editorial a year or so ago so that the many new students who have just arrived in College may know where they stand.

This Magazine is the official organ of the R.C.M. Union, which exists to "strengthen the bond between present and former pupils of the College." On entering the College nowadays, each new student is invited to become a member of the Students' Association, which is affiliated to the Union, and its annual subscription of 7s. 6d. entitles each person to the three numbers of the Magazine which appear every year, one a term, as well as to invitations to all the Union's social events. On leaving College, Students who do not wish to end their association with the R.C.M. are welcomed into the Union proper, and again its annual subscription of 10s. 6d. entitles every member to regular copies of the Magazine.

The annual summer party and the autumn term tea party and talk organised without fail by the Union Committee provide two occasions each year for past and present students to meet. But it is chiefly through the Magazine that news of each other's activities are exchanged—and the Editor is entirely dependent on voluntary contributions for filling the Magazine with interesting information of this kind. Many (but not all!) past students are kind and co-operative in sending accounts of their concerts, appointments, marriages and children from time to time, as well as articles about their sundry musical experiences both at home and abroad. Present students, alas! are shyer. Scale practice and harmony exercises, admittedly, take time. But please, present students (and this is a *cri de cœur*), do not forget that this Magazine belongs to you no less than to past students, who, in fact, rely on it for knowing what you are doing, thinking, and feeling in College to-day. Any kind of article, poem, or letter-to-the-Editor, frivolous or solemn, would be very warmly welcomed from you—provided you treat the English language with respect. And from henceforth and for ever more, large notices warning you when and where you may collect your copies of the Magazine each term will be posted in prominent places throughout the building.



## THE DIRECTOR'S ADDRESS

SEPTEMBER, 1951

THIS is the term when most of our new students join us, and many of these have come to live in London for the first time. They will be with us for some years, and I should like this morning to talk about some of the opportunities and advantages which these years will offer, and which in the normal course of a busy life will not come again with the same freshness and freedom.

And first let me say something about the College itself. There are nearly five hundred of us, of every type and talent. We come not only from all the corners of these islands, but also from every part of the Commonwealth, with a sprinkling of other nationalities in addition. The mere membership of such a varied community should be an education in itself.

But we are also a highly specialised and highly gifted body, purposely selected for intensive work in a particular artistic field, and I think every past student will agree that it is this daily contact with other students pursuing similar studies which is by far the most effective and stimulating influence which a College like ours has to offer. The first task of us all, therefore, is to make as many acquaintances as quickly as possible, for from them will come friends who will be part of our social and musical circle in the years to come. No one could over-rate the skill and devotion which our professors are ready to bestow on their pupils, and it is the business of every student to extract the last ounce of advice and guidance from those who teach them. But good teaching can be had privately without entering a College. What cannot be had outside is the corporate life with like-minded friends, the competition of fine and varied talents, and the general musical experience which can be absorbed almost unconsciously in the day to day contacts and events of a busy institution.

And let me remind those who have lately come from school that here you are no longer school-girls or school-boys. You are not here to be herded about and spoon-fed. You must regulate your own behaviour, make your own opportunities, select your own friends and activities, and not expect the College to grandmother you through these years. If you will keep your eyes and ears open you will find the machinery of the College ready to help you, but we do not pretend to do for you anything you can perfectly well do for yourselves.

There are many facilities here, for example, which are yours to use, and if you do not use them you are missing opportunities of great value. We have a working library which contains practically the whole range of music and musical literature. We have two full orchestras which rehearse regularly. We have a selected choir. We offer you a chamber concert every week, four orchestral concerts a term, and frequent informal dramatic and operatic performances. If you were to come and hear all the music played and sung in our own hall and theatre you would cover in that way

alone a very wide range. You would also meet with interesting standards of performance. And it is not only your own competitors you should hear. I am often struck by the fact that when one of our best violinists plays there is a very large muster of violinists in the audiences. Similarly the singers tend to come and hear singers, the pianists pianists, and so on. This is good and natural in itself, but it is very narrow if it excludes interest in other kinds of music. It is from music of all kinds that one builds up a sound taste and discrimination, and I would urge you all not to be restricted in your outlook. You will play the piano all the better if you have learnt to know and appreciate songs, quartets and symphonies as well.

That is our internal world, and a busy and comprehensive world it is. But you have come to London to do more than this. You have come to share that wider culture which only a great centre of artistic endeavour can supply. And here selection is inevitable. It is physically impossible to do more than touch the fringe of events in London. This is true if we consider only music. We are sometimes able to give you tickets, both for concerts and opera. And you will buy for yourselves those that you can afford and which specially appeal to you. There is more to choose from in London than in any other place in the world, past or present. You will hear and see what you can, and that is all to the good.

But the music of London, generous and splendid as it is, is but one section of a much greater artistic community. And I would like to say a word or two about some of the sister arts which surround you here. Drama I need not stress. You will not sing or play any the worse for knowing and seeing Shakespeare. You can widen your artistic experience by the best modern plays and films. All these lie at one's door in London. And if you are interested in the arts and sciences in general, just think what treasures there are for your inspection within a few hundred yards of this building. We have some lovely examples of decorative craftsmanship under our own roof. But if you walk down Exhibition Road and are attracted by what is exhibited in it, then years would hardly suffice to give you the leisure to enjoy it all.

I told you recently how it was part of the plan of this neighbourhood that it should house Colleges, Museums and Galleries. We have the Royal College of Art almost next door to us. We have the Victoria and Albert Museum a stone's throw away. I do hope you will from time to time saunter through the Victoria and Albert. In that building are treasures of art and craftsmanship of the same artistic rank as our own masterpieces of music. The same urge towards expression, the same genius of handling, the same consummate mastery, belong to all the arts and to all the great artists, in every sphere of their work. And London is full of these treasures, all free for your inspection and delight. You should at least try to have a nodding acquaintance with some of them.



Finally, I should like to suggest that you try to retain and foster a habit of reading as much as so crowded a life will allow. I am told that when I was here as a student I was to be seen reading, not only in trains and buses, but walking in the streets. I was even accused of reading on a bicycle. I do not recommend this last. The traffic in my day must have been very slow and obliging if I ever did such a thing. Today there are only two classes of people on the roads, the quick and the dead. But a book in the hand somewhere, at some hour of the day, is one of the sanest, as it is one of the most rewarding, habits it is possible to cultivate. None of you can know into what circumstances, into what circles, life will lead you, and your career may well be helped as much by your general knowledge as by your special talent.

I once had a school-master friend who was appointed an education officer in one of the services, where the ruling passion of his mess-mates appeared to be not education, but horse-racing. He decided to study this subject quietly, and having a good head and a good memory, he soon found himself being consulted by quite senior officers on questions of form, weight and pedigree. From that time on he had no educational difficulties whatever. History and mathematics were obviously a "jolly good show," and he was readily given all the facilities he wanted.

I do not propose to start classes in book-making, either of the literary or equestrian varieties, but my story is an extreme example of the experience of us all, that if we wish our colleagues to be sympathetic to our special tastes, we must not entirely ignore theirs. Artists and musicians have had a reputation for standing aloof and apart from the world. In the closely integrated society of today that is a handicap, not only to the artist, but to the arts themselves, which must more and more depend on the interest and support of public opinion.

I realise that twenty four hours in a day is hardly long enough to do all the things I have suggested, but there is a rough order of priority and proportion in any well-regulated life, and I want you all to make the very best of these your years of studentship, which should be the freest and most stimulating of your lives. The outline is fairly clear. Seize all the chances offered by the College itself in the first place. Then capture something of the inexhaustible artistic and social atmosphere of this great and unique city. And lose no opportunity of adding to your general store of knowledge. If you can achieve some such command of your days, you will do full justice both to your own special talents and to the demands that a subsequent career in the wider world will make on you. I wish you all a strenuous and happy time.

## GRADUS AD PARNASSUM

By A GREY-COLLAR WORKER

**I**F you are a student at the R.C.M., you will ultimately gravitate to the library. With most of you the operation of borrowing is quite painless: from your vantage point on the outside of the long counter you will confidently make your request to one of us on the other side, and in a matter of moments you will retreat, bearing a sheet of music or a pertinent reply to your question. For ten weeks of the term, everything is orderly and efficient, and runs (so we fondly believe) on oiled wheels. Few borrowers ever stop to wonder what it is that makes the wheels go round, though envious visitors often ask how to go about getting a job as music librarian.

There is virtually no answer to this—it depends so much on good luck. But assuming that one has been installed “behind the counter,” what must one do? The prospective librarian’s assistant must be equipped with a good working knowledge of musical history, an infallible memory for faces, infinite patience, unfailing tact, and a washable overall. And if you have all these things at the outset, you will be off to a much better start than I was. You may not be so fortunate in your immediate superior, the librarian, in which case you would be visiting the Labour Exchange in less than six months. Having gone through student-days clad in an elaborate and ornamental ignorance, I fell into all the usual pitfalls—so amusing in retrospect, and so terrible whilst actually occurring—that lie in the path of progress. I had made an exhaustive study of certain chapters of musical history (at least, I exhausted Mr. Howes while I was making it) but this and much more had to be relearned in terms of opus numbers. I would gibber quietly to myself as I wrestled with unheard-of combinations of instruments, or flapped vainly through the folder labelled “Russian Songs” in search of the German composer Joseph Marx. But there were several exciting discoveries to be made—that Delius was an Englishman, for instance, and that Giles Farnaby and Herbert Howells were not contemporaries. (This last idea, which has a counterpart in the memory of the best of us, had taken root in the days of a first attack on the piano-forte, when protesting every inch of the way, I had been lured through the tortuous paths of “Tell mee Daphne” and “The Ooce March,” when by some curious mental process, the two composers had been indissolubly welded together).

Besides the acquiring of such useful knowledge, and the training of one’s hands to fly immediately to the appropriate folder, there is far more work in store for the new assistant than the wholesale distribution of Beethoven Sonatas. There are letters from all parts of the world to be answered (a task which I enjoyed) and the phone to be attended to (which I certainly did not). An immediate and moderately accurate reply to a thousand different queries is not easily come by. Since I recovered from a timid



hatred of lifting the receiver of an arch-enemy who lurked like a malignant black eye in one corner of the window-sill, I have collected gems ranging from a cheerful "How many hooks has a demi-semi-quaver" to a lugubrious "Can you tell me something about the love-life of Wolf?" But one dark moment can never be recalled without a blush, and is only passed on as a cautionary tale. Late one winter afternoon, a gruff voice made some unintelligible remark about "Dr. Daymond." Sure of myself for once, I said without hesitation,

"Emily Daymond's dead." Like a flash came the reply—

"I beg your pardon—this is Dr. Emily Daymond speaking."

The answering of letters is no such hazardous process. Any library devoted to a special subject has countless queries to answer from authors, musicians, and professors (with a fair sprinkling of cranks) from all over the world—flamboyant greetings from the German, Italian, Scandinavian and American intelligentsia, as well as carefully worded, laboriously written epistles from mission-taught schoolboys, who see a white man (probably the Associated Board examiner) once a year; all these are dealt out like cards between the librarian and the assistant, and the opening of exotically stamped envelopes is an unfailing source of delight.

Another mysterious rite into which one must be initiated, is the filling-in of library cards at the time of borrowing. For the benefit of other students who like myself have wondered what is inscribed thereon, these do not contain rude remarks, but hieroglyphics like "JSB Org. Nov. II, bd RCM black (v. tatty)," which in translation means "JS Bach, Organ works, 2nd volume of Novello edition, bound in a stiff black cover with the gilt letters 'RCM' on the spine, and the whole thing rather the worse for wear." The advantages of a private shorthand are obvious—for only by cramming a detailed description of each book that leaves the library into a single line, can one overcome the menace of the borrower who assures one he has returned it, when it is lying at the bottom of his shoe-cupboard at home.

Apropos the filling in of library cards—the students' names present endless opportunities for diversion to the new assistant; we used to have on the files exalted personages like Katherine Parr, Sir Hugh Dalton, Matthew Locke, James Boswell, and Winston Churchill. We used to, that is until the day the librarian in all innocence addressed the first as "Katherine," upon which I was detailed to rub out all my gratuitous inventions.

Borrowers come in all sizes, shapes and conditions—from the Czech youth who prefaced every remark with a smart click of the heels and a bow from the waist (during which performance I at least struggled with an impulse to drop a curtsy and extend a hand to be kissed) to the bane of all librarians—the bedraggled creature who can never get a thing right first time: "Figaro please, in the highest possible key," "The Liszt Patriarch's Sonnet," and "The book of Bach preludes and fugues with the easiest keys" are a few pearls which have dropped from his lips.



Behind the shop-window of the library as it were, are several more departments. One of the back rooms is full of text-books on every conceivable subject pertaining to music, which is rarely visited by the student unless he be in the throes of an examination. To this sanctuary this *rara avis* comes to "mug up the Elizabethans" (as one so graphically put it) or to "mug up" any other obscurity which unfeeling examiners are cruel enough to include in their syllabuses. The other back-room is the pride of our lives—a treasure house to be mulled over in secret. Stored away in this shelf lined room is early printed music—first editions of "Parthenia," the 1575 "Cantiones Sacrae," numberless books of madrigals, and collections of unquotable ballads printed by our forefathers in the days when taste was more lusty. To run one's fingers over the leather spines, and to sniff the faint musty smell of centuries, is to experience a form of quiet satisfaction unlike any other. These books, after a brief and hectic life in 16th century London, have been laid away, loved, and looked after by generation upon generation of bibliophiles; one cannot but feel humble in their presence, realising one's unworthiness to be a successor to the wise curators who have handled them.

During the time-lags between the end of term and the holidays, the accumulation of gifts to the library must be unwrapped, sorted, and catalogued. This is where the overall comes in. The library and passage becomes a shambles of music in the last stages of decomposition, brown paper and string, piles of dust, and studio portraits of someone's uniformed uncle leaving for the Boer War. Strange indeed are the curiosities passed on to us by relatives of the deceased donors, and it is with many a qualm of conscience that we consign such treasures to the waste paper basket. We still have a large photograph of a mongrel dog dead these thirty years, adorning our mantel-piece: it will stay there until one of us can harden our heart to throw it away.

But the weeks between the hectic activity of "end of term" (when the music of leaving students borrowed three years before has to be squeezed out of them like water from a stone) and the vacation, are long and silent. The tempo of living is slowed almost to a standstill, and a visit to the old "Parry Room" becomes a ghostly expedition through echoing corridors, full of half-remembered shriekings and wailings. Once one is shut in the Parry Room, the hair at the back of one's neck has a disconcerting tendency to rise at the least creak or rustle, and the eyes are for ever darting among dark shadows for fear one of them should detach itself from the rest. But apart from the sensation of being watched by presences which should have been decently buried fifty years ago, there is nothing to be feared in the deserted galleries and turrets—the professional shades are all kindly ones.

The library microcosm stretches its tentacles to the remotest parts of the college. Every note of music to be heard in the building, from the noble strains issuing from the concert-hall, to the fiendish chattering of keyboards steaming up from the base-

ment, has come from the library. And it is only at the end of term that we miss the hideous cacophony which is the basso ostinato of each working day. Thus the beginning of term is in the nature of a miracle. The building throws of its grass-widow's weeds, and glistens with cleanliness as the first arrivals streak up the staircases to "fix their timetables"; and soon, to the accompaniment of every variety of blow, suck and thump, we settle down to the uncommon round of our daily task. And if you are a student, you will ultimately gravitate to the library. From your vantage point on the outside of the long counter you will confidently make your request to one of us on the other side, and in a matter of moments you will retreat, bearing a sheet of music or a pertinent reply to your question. For ten weeks of the term, everything is orderly and efficient, and runs (so we fondly believe) on oiled wheels. But in your haste, you will never stop to wonder what it is that makes the wheels go round.

## THE BACH BOW

By HENRY HOLST

WHEN Martin Milner came to College towards the end of last term, his demonstration of the Bach bow was nothing short of a sensation. He gave us a performance of which we may have dreamed but never thought possible. When listening to the gigantic fugue from the C major Sonata, we were able to follow each individual part in its progress throughout the movement. In the Chaconne we heard the opening chords sustained as if they were played by four violins.

The violin student of today often asks the question: "Why did Bach write polyphonic music for an instrument which by nature is monophonic?" The answer is that in Bach's time polyphony was the usual way of expressing musical thoughts. Furthermore, the instrument at that time was different from the one we know today. The violin and the bow have undergone certain changes in course of time in order to meet the demands made upon them as music developed from "the horizontal to vertical." In this change the violin became the melody carrying instrument. The bridge became more arched so that greater pressure could be exerted on a single string. Here lies one of the greatest hindrances to sustained chord-playing. The bow, which in the course of many centuries has become less arched, was in Bach's time almost straight but the distance between stick and hair was wider than today.

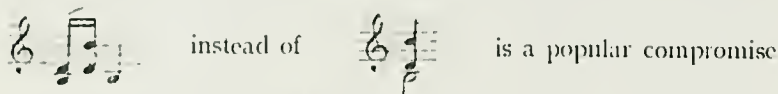
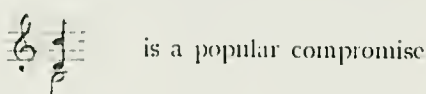
The development of harmonic style contributed to Bach's music disappearing into the background, and as we all know it was left to Mendelssohn to rediscover Bach. In the meantime Tourte had established the bow as we know it today, which enabled the player to develop the biggest possible tone.



Not until the beginning of our present century did the problem of unaccompanied Bach interest the virtuosi. Violinists at the time of Corelli were often employed by the church, and during the service they performed works of their own (*Sonata da chiesa*). Most solo performers played works more brilliant in style than Bach; and Paganini was concerned primarily with the development of executive skill. The travelling virtuoso of the 19th century still preferred to play works composed by themselves.

Today it has become the ambition and hallmark of every great violinist to master "the unaccompanied" and include one complete work in a recital programme.

Here lies the crux of the matter. We have been compelled to perform the ungrateful and almost impossible task of playing these works with instruments for which they were not intended. Various systems cropped up with regard to solving the question, and the various editions were more or less disfigured by alterations and so-called "improvements." These made it all the more confusing to the eye and ear. This well-known device

 instead of  is a popular compromise

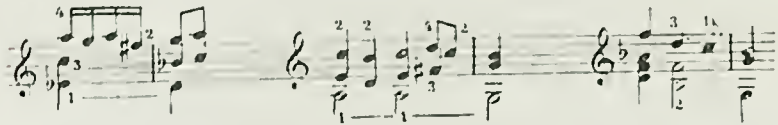
It is only natural that in these days of purism with regard to classical and baroque music someone should come along and "lay the egg of Columbus" by stating that the only way in which to play Bach's music is to revert to the type of instruments which were in use at that time. This, and this only, can ensure the correct approach and tonal ideal.

The violinist Emil Telmányi, in collaboration with the Danish violin craftsman Arne Hjorth, has constructed a bow which combines the old principles with modern invention. This seems to be the most successful Bach bow made to date; other attempts have been made before at the suggestion of Albert Schweitzer and others.

Telmányi has taken a keen interest in Bach's music all his life. About 1920 he played all "the six" from memory in two recitals. Ever since he has struggled with the vexed problem of chord-breaking, so that a few years ago he was able to lay down the foundation of the Telmányi-Hjorth bow. This new bow has a permanent arch, contrary to the one in use in Bach's time which were only arched when the hairs were tightened. Similarly to the bow of Bach's time the Telmányi-Hjorth bow has an adjustable nut; but by means of a pivot worked by the thumb, the player is able to control the tension of the bow hairs. In single noted passages during a chordal work, the thumb has to press hard to the right to gain enough tension of the bow hairs to play cleanly on the inner strings—owing to the flat bridge. The little finger exerts a strong counter-pressure to the pressure of the thumb and must for that reason be on the stick all the time. Violinists of to-day, please take heed! For chords, the thumb relaxes so that the bow-hairs can lap over the strings.

As the fingers must grip this bow more firmly than an ordinary one, there is a clip which enables the player to fix the hairs in a constant tension, this relieves the otherwise excessive thumb pressure in quick movements of single notes only.

In the left hand different fingerings have to be used owing to the sustained chords. The fingers must be "planted" simultaneously, therefore considerable dexterity is necessary to play chordal sequences without breaks. Here are some awkward passages :



Let me just sum up the advantages of the Bach bow. The player is able to let each part of a fugue run its individual course, and thus make it easier for the listener. A stronger rhythm is possible, and double and triple stopping can be played with wider range of tone because of the tension control of the bow hairs. The tone may lose in power where single notes are concerned, but the quality is still fine and no doubt more suitable for music of that period.

One thing is certain, if a modern violinist decides to apply the Bach bow he must become a fanatical stylist and devote much time and loving care to his subject. We all felt Mr. Milner is doing this. He convinced us, I am sure, that this is the only way in which to play Bach.

## ENGLISH MUSIC IN FRANCE

By NICHOLAS D. C. CONRAN

**A**PRIL this year saw six singers, mainly Collegian, and a score of assorted recorder players from Morley College (led by Miss Marylin Wailes, the founder of this expedition) arrive at Beaulieu in southern France. Our purpose was to enjoy ourselves musically and otherwise without making ourselves too unpopular with the inhabitants. This last fear was quite unjustified. Local interest was considerable and entirely benevolent. With more enthusiasm than accuracy the local press commented on "the noble interpretations of Maître Clare and his singers who appear often on the B.B.C.," and our various outdoor rehearsals were watched with interest by groups of aged men and little children.

Beaulieu is truly a beautiful place, set in hilly country on the willowed banks of the Dordogne and remote from industrial civilisation. The nearest railway is twenty-five miles away and though we heard tell of a weekly bus service we never found out where it went. For our various outings, to see the prehistoric



cave paintings at Lascaux and to Limoges with its magnificent Cathedral, we had to rely on the Beaulieu taxi. For the rest local transport consists, apart from a few veteran cars, of donkeys and pairs of oxen wearing straw hats against the sun.

The town itself is poor. The narrow back streets have a pantomimic quaintness, with crinkly tiled roofs, rickety shutters and not-so-quaint smells. The crown of the place is its eleventh and thirteenth century Romanesque Church, the finest of many fine examples scattered round this countryside. Besides its great beauty the building was wonderful to sing in, lending great resonance to our six voices until the effect of a far larger choir was produced. (Another similar church we sang in had an echo of nearly six seconds). In addition to all this the weather and wine were excellent while the food touched the very heights of gastronomic delectation.

We took with us as much unaccompanied vocal music as we could get together, mostly of the sixteenth century, sacred and secular. Much of our time was spent reading through works for our own pleasure on the hotel verandah or in the church. Apart from this we gave two recitals, one in partnership with the recorder players, sang Mass on Sunday morning, and recorded a short broadcast for Limoges radio.

The programmes we gave for this mainly unsophisticated French audience were chosen to cover the widest possible field. Since none of the music had been heard there before (unless a set of *Cantiones Sacrae* by Byrd or Tallis had found its way over in earlier times) we were not bound to include the usual number of well-known pieces. Thus although Byrd remained inevitably at the centre of our programmes we were able to include a number of works by composers such as Taverner and Tallis who are rarely given their due. Tallis's responses are of course heard wherever the English Service is sung, also the "Dorian" service and a few short motets. But, as with Handel, the works usually performed cover only a small part of a large output and, in the case of Tallis do not include his best music which is mostly to be found in the Latin works. This neglect, and the study of his work on paper and not in performance has led to the dismissal of Tallis by several authorities as merely intellectual and musically void. Intellectual quality he has in plenty. His long lines of counterpoint are combined with effortless mastery, whether in four parts or forty, and braced with austere and massive harmony. But, more than this there is intense feeling, generated in works like the "Lamentations," *Videte Miraculum* or *O Sacrum Convivium* by a particularly close alliance of imagination and intellect. This type of music reaches its climax in the big minor key fugues of the "forty-eight" and the later fugal work of Beethoven, but there are many earlier composers who make their appeal in the same way. We sang the last of the above named motets, the five-part *O Sacrum Convivium*, a most moving work which is also a good illustration of Tallis's favourite harmonic devices,

double suspensions and the major-minor third clashes which, used in a different way from Byrd, impart a peculiarly bitter quality to the music.

The position of Taverner with regard to performance is much the same as that of Tallis but for different reasons. Taverner's best work is found in his eight masses. The great length of these works and the changed conditions following the Reformation have effectively debarred them from liturgical use in modern times and they have joined that vast body of music whose reason for existence has been obliterated by social and ecclesiastical change and which includes such works as Bach's Church Cantatas and the larger Purcell anthems. Church music, for better or for worse, is being increasingly given in concert performance. Taverner's music may well find a place in this revival for, before Byrd there is no finer English composer. His work is distinguished by robust and vigorous invention, long soaring melodic lines and sequences, and a contrapuntal mastery which allows no passing clash or harmonic irregularity to distort his line. We had hoped to perform one of his masses while in France but, failing to get copies we had to be content with the single beautiful motet *Christe Jesu* which is written in a more intimate style than he usually adopts.

Byrd was represented by two motets, *Laudibus in Sanctis* and *Iustorum Animae* which in their different ways both show the composer at the height of his power. The first of these is a rhythmic *tour-de-force* which has rarely been equalled, and requires great concentration on the part of its singers. The programme was completed by works of Peter Phillips, Gibbons, and Purcell. The latter's five-part anthem "O Lord how long wilt thou be angry" sounded particularly impressive in the surroundings. There is no richer harmonist in music than Purcell when he is writing like this.

This glorious but all-too-short week ended appropriately enough with Mass on Sunday morning, at which we sang Byrd's five-part setting and four motets.

How different these services are from anything we know at home. The reverent hush which envelops the Englishman in church is replaced by lively and continuous conversation, while the smaller children are let completely off the leash. We sometimes found it distracting when singing to see these infants running between pillars, peering round the altar and goggling at our counter-tenor. But the numbers of people present and their enthusiasm testified to the vitality of religion in this part of the world.

Immediately after the service we left by taxi for the Paris train, already making plans for a return next year.



## IMPRESSIONS OF THE FESTIVAL OF BRITAIN, 1951

By JEAN MILLAR

LOOKING back over the musical events of the 1951 Festival of Britain, the task of sorting out impressions appears a formidable, although an enjoyable, one. The number and variety of the works performed have been so great, that no one can feel that his taste has not been catered for.

As the first topic of conversation at the opening of the Festival was the acoustics of the new concert-hall, perhaps it is fitting that it should also be mentioned first in this article.

Each of us must have shared the initial excitement on entering this strangely different but fascinating building. Passing through heavy glass double-doors, we were taken aback, first and foremost, by the airy, ballroom-like encampment round the hall itself, and then on ascending the staircases—and you cannot avoid these—by the generous views of the river and lights. Intriguing, also, were those inventive touches in the shape of tall cactus plants, unique sandbins for cigarette ends, and the most comfortable of arm-chairs sensibly sprinkled about at the top of each staircase.

Once inside the hall, what struck me particularly was how close we in the stalls were to the players on the platform. Also, so clear were the sounds that they came almost as a shock to the ears. Before this hall was opened, much of London's orchestral music had been heard, as it were, through a veil.

I am not, however, of the opinion that everywhere in the stalls is good for sound, and certainly not near the front where one tends to hear a little too much of the fiddles or cellos. In the terrace stalls one can also be aware of being in direct line with the brass and timpani, and it is surprising that there are seats which appear to be good, in which one cannot see the players at the front of the platform. I have been reminded that one goes to *hear* music, but I personally do not like to feel I am "tuning-in" as at home.

The grand tier seems to give the ears and eyes the most proportionate impressions, although one can feel as remote at the back as in the balcony or gallery of the Royal Albert Hall. I have not yet experimented in the balcony stalls or in the boxes or from behind the platform.

London orchestras have borne the brunt of these numerous concerts in the Festival Hall, even though every big provincial orchestra seems to have made its pilgrimage to the capital—the Yorkshire Symphony, Liverpool Philharmonic, the Scottish National (a comparatively young but promising one), not to mention the Bournemouth Municipal which, apart from the Hallé perhaps gave the most outstanding performances of these "outside" orchestras.

There was a spate of really excellent concerto playing in May and June, of which I would especially like to mention Chopin's

No. 1, played by the Polish pianist, Halina Stefanska. Combined with complete technical mastery, she showed such style and feeling for the music of her native composer.

The following evening Solomon was his superb self in Beethoven No. 2. He, I feel, is one of the few artists we can always rely on for a first-class performance. Another concerto, of yet a different kind, was the one for violin by Walton, which Campoli, who has adopted this work, played with the utmost skill it demands and deserves.

Choirs came literally in trains full from Yorkshire to perform Beethoven's Mass in D and Handel's Israel in Egypt (the latter at the Royal Albert Hall). In the former, sung by the Huddersfield Choral Society, candidly I was a little disappointed, but the Handel, sung by 1,000 voices drawn from all parts of Yorkshire, proved a great experience, not only because the tone of the singing was varied and of good quality, but also because the choruses themselves proved to have been unduly neglected.

A small body of French singers came over to give a concert performance of Ravel's most amusing one-act opera, *L'Enfant et les sortilèges*, which was broadcast under Victor de Sabata's stimulating baton. The appetite was indeed whetted for an actual staging of this fantastic fable.

Now to pass on to music given by London choirs. In Sir George Dyson's *The Canterbury Pilgrims*, there was some praiseworthy singing by the Alexandra Choir and Jennifer Vyvyan, soprano. The B.B.C. Chorus and Choral Society apparently enjoyed as did the audience their performance of Berlioz's Requiem. Sir Thomas Beecham was responsible for a memorable rendering of Delius's Mass of Life, and for several other special musical treats during this Festival. The greatest of these for me was *Die Meistersinger* at Covent Garden, which compelled me to enjoy Wagner more than ever before. Karl Kamman as Hans Sachs, Ludwig Weber as Pogner, and Murray Dickie as David, not to mention many others, sang and acted finely.

A rather different "cup of tea" was served up from the same stage and orchestral pit in the revival of Balfe's *The Bohemian Girl*, in which Sir Thomas again had a big hand. But, even with his superb handling of the orchestra and score, many of us could not lose ourselves in this opera since we were constantly aware of the musical and dramatic banalities.

A promising twenty-one-year-old American singer, Roberta Peters, charmed the audience as Arline, though her voice seemed variable in tone and range, and one wondered whether it was not rather unwise to force it while it was not yet established and mature.

A very touching evening at Covent Garden was the occasion of Kirsten Flagstad's farewell as Isolde, which was likewise Karl Rankl's last appearance as Musical Director at the Royal Opera.

Here, in late April, a morality by Dr. Vaughan Williams based on Bunyan's *The Pilgrim's Progress* was given its first per-



formances, but as the subject has been fully dealt with in an earlier issue of the R.C.M. Magazine, let it suffice for me to suggest that this was a very fitting work to herald a great English festival and one which warmed our hearts.

Works by this our greatest living English composer were in many programmes; his *Sons of Light*, sung by massed children's voices, and accompanied by the National Youth Orchestra—they did finely—was given its first performance at the Royal Albert Hall, and his Sixth Symphony was performed the same day at the Royal Festival Hall under Sir Malcolm Sargent.

Sir Malcolm has indeed played an all-important part in the Festival, not only conducting at the new hall and the Albert Hall, but also at the Savoy Theatre in the Gilbert and Sullivan season. Of the four operas I saw there I found *The Mikado* the most enjoyable and next, *Ruddigore*. In the latter, not only was Martyn Green such a delight to all, but Leonard Osborn was a serious rival of his as regards sheer dancing. The singing as a whole was not of a very high standard.

Works of all kinds were presented in the programmes conducted by Leopold Stokowski, who was himself a student at the R.C.M. Sir Adrian Boult, like Sir Malcolm Sargent, became indisposed during the Festival, no doubt on account of the constant hard work put in this season.

In my mind Sir Adrian's name is associated particularly with soundly proportioned readings of music by our own composers. In one programme we heard Sir Arnold Bax's *A London Pageant*, Dr. Vaughan Williams's *Job* and Gustav Holst's *The Planets*, the latter remaining one of my favourite orchestral works. Another programme opened with Elgar's *In the South* Overture and included the first London performance of an excerpt from Rutland Boughton's *The Round Table*, which made a considerable impression.

English works of an earlier period were also performed, notably Thomas Tallis's 40-part Motet, sung by the Morley College Choir. At Covent Garden Purcell's *The Fairy Queen* was given a very spectacular production, in which the actors stole the show—in particular Miles Malleon as Quince and Baliol Holloway inside the ass's head. At Sadler's Wells I saw *Dido and Aeneas* for the first time. In this the promising young Australian singer, Eleanor Houston, was an imposing figure as Dido. Purcell was indeed well represented this season, for there were also chamber concerts of his works held in the Victoria and Albert Museum.

Which brings me to mention the recital which gave me the most pleasure. This was the second of the two Wignore Hall Jubilee Concerts, in which a constantly high level of artistry was maintained by Jan Smeterlin, Jelly D'Aranyi, Bruce Boyce and Ivor Newton. In this hall there was also a most interesting series of recitals of English song, arranged by the B.B.C.

Haydn and Mozart were generally well-remembered. Haydn's *Seven Last Words* (original orchestral version) played at Conway

Hall by the Haydn Orchestra, and Mozart's *Idomeneo* at Glyndebourne, if not the highlights of the Festival, were most interesting to hear.

Also of great interest to me, knowing some of Granados's piano pieces, was the performance of his opera, *Goyescas*, in the Parry Theatre. I was full of admiration at the way in which the idiosyncracies of the Spanish idiom, both in the dancing as well as in the singing, were so bravely and successfully dealt with.

## CHELTENHAM FESTIVAL, 1951 — SOME PERSONAL REFLECTIONS

By JOHN TOOZE

THE Cheltenham Festival has now established itself as an important and permanent musical event in this country, and further, it shows signs of becoming as much of a social event as the Three Choirs Festival for the foregathering of musicians.

I was, unfortunately, not able to attend as many of the concerts as I would have liked, mostly because there were no late buses on my route, the last usually coinciding with the interval. The omission of some concerts from this account therefore does not imply indifference. I was particularly sorry to miss that one in which Malcolm Arnold's symphony had its first performance as the composer is a Collegian.

The Festival affords us Southerners a very welcome chance of a longer visit from the Hallé Orchestra than most places south of The Wash enjoy, and perhaps I may be forgiven for mentioning again what a fine orchestra it is. These new works were played with a confidence and style as if they had been in the repertory for years.

The first concert began with William Alwyn's Festival March in which he abandons the ABA form for one of more or less continuous development of contrasting phases with what sounds like a "further developing recapitulation." Frankly, I thought the material somewhat slender and the continuous development somewhat perplexing, also I doubted the wisdom of abandoning a more obvious form when, by the nature of the piece, it cannot be of any great importance.

This programme also included the first performance in this country of Van Wyk's Symphony. Structurally, it bears a resemblance to Roy Harris's Third Symphony; but whereas Harris's has distinct movements which are joined together, Van Wyk's is definitely in one movement with extended episodes giving the contrast usually obtained by various movements. Thus the first section is an exposition and development, the second a Scherzo using material from the exposition in a new guise: it is so different as not to be immediately recognisable but rather, helps to give a sense of organic unity. The third section is a free recapitulation



of the first, and the last, a coda, serves the office of a slow movement. The symphony was written in London during the war and as may be expected, its mood reflects austerity and tension, but there are moments of serenity and of defiance.

The second programme by the Hallé Orchestra (all the concerts, of course, were conducted by Sir John Barbirolli) contained the Symphonic Suite for Strings by Maurice Jacobson. A questioning work this; a search for a medium of self-expression, yet at the same time strangely satisfying. The posing of the question itself seems to be the temporary solution if not the answer to the composer's problem. He wrote of these difficulties in the programme notes. It is in three movements, the second rather akin to *concerto grosso* form, except that there are considerable passages for solos rather than *concertante*; Mr. Jacobson uses various devices from a folk-like tune in the second movement to a theme and variation section in the last.

The third programme began with a romantic overture by a composer quite new to me: *Donna Diana* by Reznicek, who died as recently as 1915. I was interested to find that the opera is very popular on the continent and if it lives up to its brilliant overture (showing a decided Berlioz influence) I can well understand it. The main work was the first performance of John Gardner's Symphony in D. It is in the usual cyclic form, the scherzo (skilfully scored—and fine music too) being the second movement. The slow movement, impressive though it is, could do with some pruning, I thought; it tends to dominate the whole work unduly. The episodes here are particularly important, but they seemed always to involve a reduction in orchestration and of speed, giving a disjointed effect on first hearing to the movement as a whole. Throughout the work Mr. Gardner's skill in orchestration was manifest, and I was impressed by what might be called his "sense of theatre" in using this skill to the full in the last few pages of the score—together with the biggest of his climaxes.

The second week of the Festival was devoted in the main to opera though there was a departure from what has become custom: the insertion of a mid-week concert. The London Symphony Orchestra was conducted by Sir Malcolm Sargent. There were no first performances but Clifford Curzon played Alan Rawsthorne's new Piano Concerto for the first time outside London, and we also heard William Alwyn's Concerto Grosso No. 2 for strings and V.W.'s London Symphony.

The English Opera Group was in residence at the Opera House with two alternating programmes. The first was Holst's *The Wandering Scholar* and Brian Easdale's new venture, *The Sleeping Children*. The second was *Dido and Aeneas* coupled with Monteverdi's *Il combattimento di Tancredi e Clorinda*. These last two productions I was unable to see. Holst's delightful score was reduced by Benjamin Britten for the small orchestra used, not, I venture to say, to its advantage though the arrangement had Imogen Holst's published approval. It tells the story of an

itinerant scholar seeking food from the pert young wife of a loutish yeoman conveniently out at the moment. However, his arrival coincides with a visit from a friar whose interest in the young housewife obviously exceeds that of a father-confessor. This little opera deserves a place in the regular repertory, but since it lasts only forty minutes or so, it poses the question of a companion-piece. *Gianna Schicchi* has *Il Tabarro* and *Cav* its *Pag*; surely something could be found? Perhaps Professor Dent or the Intimate Opera Society could make some suggestions.

*The Sleeping Children* has a libretto by Tyrone Guthrie. To quote the synopsis: "the Children represent the sleeping, dreaming part of creation, unconscious but nonetheless vital, the School is a world through which one passes, but where one does not remain and where lessons are supposed to be learnt." The story begins at night, the children are asleep. The Headmaster has not long returned from the war and is completely immersed in the preparation of a Plan whereby he can tell what any member of the staff and any boy is doing at any time. He is so absorbed with his Plan that he has failed to notice a *liason* between his wife and his deputy both of whom try to tell him but he does not listen. The Matron is sewing the new school flag "which to her stands for the pride and regeneration of the School"; the lighting was so dim that some of us among the audience must be forgiven for thinking she was mending. Eventually the Headmaster realises the situation. A storm rises; it fits his mood and he tears up his Plan and becomes violent, at which the Children naturally show some anxiety.

Act II is again night, some weeks later, when the surrounding country has been gripped in a blizzard, though it thaws now. Matron is thinking of the ill-feelings of the past weeks and of the gossip. She is full of foreboding. The Wife opens her heart to Matron. The Deputy visits the Head in the dead of night (the Head still wearing his gown); they fight and "the souls of the Children are awakened by the danger." The Deputy finally overcomes the Head who now longs for death.

Act III is Founder's Day, and the lovers have thoughtlessly chosen it to abscond. The Head and the Matron are left to face the scandal, which she does with defiance and causes the janitor to ring the Great Bell the tolling of which is reserved for occasions, and to hoist the new flag.

My feeling was that the libretto gave the composer an impossible task, and not everyone can cope as well as Benjamin Britten with the brittle tones of a string quartet and a wood-wind quartet plus percussion, harp and horn. Mr. Easdale was not too successful here, the vocal line was often obscured and the climaxes were not always convincing. Aria and recitative mingled till they sounded like one long recitative (c.f. Locke's *Cupid and Death* but without the dances, of course). Opera must give proper place to words, music and movement, but there were so many words that Mr. Easdale could only shade them with music. And I venture



to suggest that he might have used even the limited orchestral resources at his disposal with more restraint merely to get more variety.

How fortunate are the composers whose works are played by the Hallé Orchestra under the wise and erudite direction of Sir John Barbirolli. And while the L.S.O.'s playing was very praiseworthy, its concert so close on the others seemed to show the subtler characteristics of the Hallé in relief.

### R.C.M. UNION

It is an age of records and record-breaking and this year, the Union party did its best to follow the fashion by having the largest attendance at the Summer "At Home" since pre-war days. The programme, too, may be described as well up to standard, nay rather, as having surpassed most others by its excellence and most fitting for this "Festival" year.

Plans were begun well in advance of the Summer Term, which helped everyone concerned with organization. The party was held on Friday, June 15, and there was quite a crush in the Concert Hall seeing that well over 500 members and guests were there. Owing to an embarrassing last-minute rush for tickets, much anxiety was felt as to whether refreshments would be sufficient to satisfy about one hundred extra guests, but all was well.

The programme was given, as usual, in the Parry Opera Theatre and we were exceedingly fortunate in having artists of the highest rank. First came a group of British songs from Mr. Gordon Clinton, who delighted everyone with the sincerity, charm and artistry of his singing, so satisfying in every way, and he was most ably accompanied by Mr. Hubert Dawkes. Following this, Miss Kathleen Long gave a group of French piano music. It is hardly fitting here to try and add to the many enthusiastic reports in praise of her playing from far and wide—suffice it to say, that we were much honoured by her share in the programme and deeply indebted to her for coming, as indeed to Mr. Clinton and to everyone who co-operated in the whole evening's entertainment.

To Mr. Edwin Benbow we owe our very warm thanks for his untiring energy in persuading Professors and pupils, both past and present, to think, produce and perform a medley of short items, which in the "Home of Discoveries" provided the audience with much amusement, interest and delight. Details of the programme will be found elsewhere; it only remains to thank each one and all most ardently for their kind help.

Such occasions as this would indeed be well-nigh impossible without the stalwart assistance of many members of the College Staff, to whom we are much indebted once again. In closing, may we hope to see a goodly crowd at the Annual General Meeting this term.

PHYLLIS CAREY FOSTER, Hon. Secretary.

### "AT HOME"

This year at the annual "At Home" we enjoyed a charming programme of English songs, in varied mood, sung by Mr. Gordon Clinton who was accompanied by Mr. Hubert Dawkes, and piano music by Debussy and Ravel exquisitely played by one of our foremost interpreters of French music—Miss Kathleen Long.

The second part of the entertainment was entitled "The Home of Discoveries," and the chief explorer, Mr. Clive Carey, presented to us enough material to furnish two topical reviews.

The nonchalant, straw-hatted duo, "Bean and Bream," was a great success, displaying their virtuoso technique on the violin and the guitar in a rather unexpected manner!

From Mr. Anthony Hopkins we had a most interesting pastiche based on practically every opera written in the nineteenth century—a performance further enlivened by the fact that he sung and acted both the soprano and tenor parts himself!

Miss Madeleine Dring, accompanied by Mr. Edwin Benbow, entertained us with three examples of the female musician. First, the lady composer who finds great difficulty in securing a second performance of her works! Then a girl student whose downfall had been brought about by seeing the film "The Seventh Veil," and finally a smouldering impression of a "songs-at-the-piano" entertainer!

Miss Margaret Rubel gave a gallant performance as a prima ballerina who had the misfortune to lose her male partner before the First World War.

Mr. Arthur Benjamin gave us a lecture with illustrations on musical education in America. He was most anxious to introduce to us the short songs about great composers learnt by the American child. These gems very seldom contained more than a stark reference to birth, poverty and death. Mr. Benjamin then showed us the potential possibilities of this idea and composed a rather more interesting example on Wagner containing facts about his somewhat colourful private life!

Finally we were treated to an opera in the modern idiom entitled "The Registrar," sung by past and present students. This bore a marked resemblance to an American opera recently heard in London, only in this case the dread figure emerging from the inner sanctuary was—Sir George!

ELLEN WOOD.

#### "AT HOME"—PROGRAMME

##### PART I

Recit.: The Sun that bids the Shepherd fold	Arne
Aria: Now Phoebus sinketh in the west	Arne
Tu Althea from Prison	Parry
Love is a Babel	Parry
The Monkey's Carol	Stanford
Captain Stratton's Lullaby	Warlock

GORDON CLINTON

Accompanist: HUBERT DAWKES

Hommage à Rameau (from "Images," Book 2)	Debussy
Prelude, Rigaudon, Toccata (from "Tombeau de Couperin")	Ravel

KATHLEEN LONG

##### PART II

#### THE HOME OF DISCOVERIES

Explorer and Discoverer: CLIVE CAREY, who introduced and interspersed commentaries on the following items:—

- (1) Tone Poem: "The Elephant and the Flea," MARY RYAN (piccolo) and HUBERT DAWKES (tuba). At the piano: HAROLD RICH.
- (2) "Jealousy in the Choir." Described by BERYL BIBBY. Portrayed by ELIZABETH ROBINSON, KENNETH MCKELLAR, DAVID WOOD and ROSEMARY BROWN.
- (3) "This Freedom," By DONALD SWANN and MICHAEL FLANDERS. Sung by ROSALIND ROWLANDS, supported by JEAN WOODS, ERIC SHILLING, JOHN OXLEY, DAVID WARD, ANTHONY VERCOR and KENNETH MCKELLAR. At the piano: EDWIN BENBOW.
- (4) ARTHUR BENJAMIN on "Musical Education in the United States."
- (5) An Operatic Scene by ANTHONY HOPKINS, in which he played the female lead, supported by ELLEN RICE, JEAN WOODS, JEAN CARROL, SHEILA YOUNG, ANTHONY VERCOR, EDWARD BYLES and HARRY and STANLEY STUBBS. At the piano: EDWIN BENBOW.
- (6) Ballet: "Voices of Spring." Improvised and danced by MARGARET RUBEL, supported by JOHN MOORE. At the piano: MADELEINE DRING.
- (7) Fun with the Fiddle and the Guitar. By HUGH BEAN and JULIAN BRENN.



- (8) Songs composed and sung by MADELINE DRING, accompanied by EDWIN BENBOW.
- (9) " The Registrar," a short Operatic Scene based on " The Consul," with music by JOSEPH HOROWITZ, who played the piano and conducted. The singers were MOSA ROSS, JEAN CARROL, JOHN OXLEY and ERIC SHILLING. Production by JOYCE WODEMAN and JOYCE WARRACK. This culminated in a silent but powerfully effective entry by SIR GEORGE DYSON.

Stage Manager: JEAN TRUSCOTT.

## THE ROYAL COLLEGIAN IN LONDON

The Royal Festival Hall was opened on May 3 in the presence of the King and Queen. Sir Adrian Boult and Sir Malcolm Sargent shared the conducting of a concert which included Parry's " Ole at a Solemn Music " and Vaughan Williams's " Serenade to Music." During the following week Sir Malcolm Sargent conducted choral concerts on May 4 and 8, and the B.B.C. Symphony Orchestra on May 6 (when they played Vaughan Williams's Sixth Symphony), and Sir Adrian Boult conducted the L.P.O. on May 7. On May 17, Sir Adrian's concert with the L.P.O. included the Finale from Boughton's " The Round Table." Sir Malcolm Sargent conducted Bliss's " Morning Heroes " and Vaughan Williams's Pastoral Symphony on May 13, and the latter's London Symphony on May 20. He conducted the L.S.O. on May 27 when the programme included Ireland's piano concerto, and on June 17 with Clifford Curzon as soloist and the concert began with Ireland's London Overture. Stokowski conducted the R.P.O. on May 16 and the B.B.C. orchestra on June 9. George Weldon conducted the City of Birmingham orchestra on June 20, when Cyril Smith was soloist, and on June 21, when Moeran's Overture to a Masque was played. George Stratton conducted part of the L.S.O.'s concert on June 8. Sir John Barbirolli and the Hallé orchestra played Vaughan Williams's fourth symphony on May 25. The Morley College Choir conducted by Walter Goehr and Michael Tippett (Margaret Ritchie and Elsie Morison were soloists) performed on May 16, and sang " A Child of our Time " on May 30. Benjamin Britten conducted his Spring symphony on May 24 in which Peter Pears sang, and his " Sinfonia da Requiem " was conducted by Richard Austin on May 15. Constant Lambert conducted his " Summer's Last Will and Testament " on May 29. On Whit-Monday Gordon Jacob's " Music for a Festival " for military band (commissioned by the Arts Council) had its first performance by the band of the Royal Military School of Music, Kneller Hall, under Major M. Roberts. Other works by Collegians were Vaughan Williams's fifth symphony and Tallis Fantasia, piano concerto by Bliss, Suite No. 3 by Gordon Jacob, Moeran's symphony in G minor, Butterworth's " The Banks of Green Willow," and Simple Symphony and " Les Illuminations " by Britten. Sir Adrian Boult conducted the closing concert of the London Season of the Arts in the Royal Festival Hall on June 30; it opened with Malcolm Arnold's overture " The Smoke " and included the first performance of Rubbra's " Te Deum " for chorus and orchestra. Collegians taking part in the informal afternoon recitals sponsored by the Arts Council in the Festival Hall included Cyril Smith, Irene Kohler, Kendall Taylor and Joan and Valerie Trimble.

In the series of concerts of Purcell's music at the Victoria and Albert Museum Constant Lambert, Arnold Goldsborough, Anthony Bernard, and J. A. Westrup were among the conductors, and Margaret Ritchie, James Whitehead, George Malcolm, Donald Munro, William Parsons, Elsie Morison, Gordon Clinton and Hubert Dawkes among the performers. Neville Marriner, Hubert Dawkes, George Malcolm and the Tular Singers (conducted by Harry Stubbs) took part in the series of concerts at the Wigmore Hall of Music by other English composers 1300—1750. At the same hall Peter Pears, Benjamin Britten, John Ireland, Margaret Ritchie, and Gordon Clinton were performers in the Six Recitals of English Song, in which first performances were given of " The Heart's Assurance " by

Tippet and "The Enchantress" by Bliss; songs by Bridge, Holst, Vaughan Williams, Moeran, Britten, Ireland, Rubbra, Parry, Howells, Gibbs and Bernard Stevens were sung, and song cycles by Butterworth and Vaughan Williams. On Wednesdays in May there were concerts, presented by the Y.W.C.A. Central Club in the Queen Mary Hall, of music by 20th century British composers. The Amadeus Quartet played Tippet's second; the Rubbra-Gruenberg-Pleeth Trio played trios by Ireland, Bridge, Bernard Stevens and Rubbra; René Sommes sang "On Wenlock Edge" with the Aeolian Quartet; and the Martin Quartet played Britten's second and Bliss's first quartets.

London churches also held their festivals. Organists, among them Harold Darke, Harry Gabb, Douglas Hopkins and Dykes Bower, gave recitals at St. Paul's Cathedral. Westminster Abbey contributed Messiah, sung by the Bach Choir conducted by Harry Stubbs, with Osborne Peasgood and Hubert Dawkes at organ and harpsichord respectively. The Westminster Cathedral Festival Week, under George Malcolm's direction, included in the music his hymn "Te lucis ante terminum," and "Salve Regna" by Howells. The Southwark Cathedral choir sang works by Stanford, Baintow, Howells, Vaughan Williams and Britten on June 16, and "The Dream of Gerontius," conducted by Dr. Cook on May 19. At St. Michael's, Cornhill, Dr. Harold Darke conducted his St. Michael's Singers on May 9 in a programme including works by Parry, Stanford, Charles Wood, W. H. Harris and Herbert Howells as well as by himself. Dr. Darke's Singers also gave festival concerts at St. Martin-in-the-Fields on May 26 and at the Church of St. John the Evangelist, Waterloo Road, on June 21. In this latter church, Dr. Arthur J. Pritchard conducted his own choir of St. John's Wood Chapel, N.W.8, on July 19 in a programme including works by W. H. Harris, Ireland, Dyson, Gordon Jacob and himself, and on July 13 included works by Parry, Stanford and Baintow in his programme with the same choir at Crown Court Church, Covent Garden. At St. Paul's, Knightsbridge organ recitals were given by Richard Latham, Harold Darke (who played Haywood's sonata in C sharp minor) and by Lloyd Webber (who played his Suite in B flat). Antonio Hutler and Norman Greenwood gave a recital on May 24, and the festival week ended with the Mass in B minor conducted by Richard Latham, with Joan Gray, Ralph Nicholson, Hubert Dawkes, and Dykes Bower. At one of the festival recitals at All Souls', Langham Place, the first performance of Racine Fricker's organ sonata was given; Ralph Downes and Lloyd Webber played in this series. At another series at St. Margaret's, Westminster, Dr. Darke was the recitalist on June 1. Elizabeth Lutyens' "Nativity" for soprano and string orchestra had its first performance at St. Bartholomew the Great on June 5. During the festival season recitals were given at St. Thomas's Church, Regent Street, and Collegiate performers were Christine Parrish, John Birch, Peter Element, Richard Bowen, Robert Arnold, Gillian Eastwood, Harold Rich, Donald Cashmore, Gerald Wheeler, Julian Bream, David Stannard, Harry Gabb, Michael Burton, and the Jacquelin Bower Quartet.

The Wigmore Hall's Jubilee lay happily during the London season, and Astra Desmond, Ivor Newton, and Sir Stenart Wilson contributed to the concerts on May 31 and June 1. On May 5 the Tudor Singers conducted by Harry Stubbs gave a recital at which Ruth Dyson played the first performance of Maxwell Ward's Overture and Toccata for harpsichord. Joan Gray gave a song recital on April 17, and Helen Perkin gave a piano recital on March 17. On March 15 Beatrice Harrison, with Margaret Harrison and Eric Gritton, gave a recital. Jacob's Concerto for horn and string orchestra had its first performance by the Riddick Orchestra. At the R.B.A. Galleries the Fidelio Quartet (led by Ursula Snow) performed, with Peter Graeme, Jacob's oboe quartet on March 14. On March 20 Colin Davies and Cecil James gave the first performance of Malcolm Arnold's clarinet and piano sonata. On April 19 Stanley Bates's second quartet was given its first performance by the Integer Quartet. Winifred Gaskell included Rubbra's "Coeurs Desolés" in her recital in the same hall on March 16, and played other modern works there on June 1. She also shared a recital with Eiluned Davies at St. Martin-in-the-Fields on April 3.



Stephen Dodgson's piano quartet and Hugo Cole's nonet for wind and strings have been played at concerts of the Committee for the Promotion of New Music. At the Queen Mary Hall on March 15 Ruth Gipps was the soloist with the British Women's Philharmonic Orchestra. In the same hall the R.C.M. Students' Association String Orchestra conducted by Alexander Gibson (with Jean Woods, Hugh Bean, and John Warriack) gave a concert on June 24. The Chelsea Symphony Orchestra conducted by Norman del Mar gave a concert in its Town Hall on April 3, when the pianist was Franz Reizenstein. Also at Chelsea, on July 10, was the Concerto Orchestra conducted by John Woolf; Tessa and Sasha Robins played a double concerto. In the Civic Hall, Croydon, the Croydon Symphony Orchestra, conducted by Norman del Mar, included Britten's piano concerto in its programme on May 26, and Variations on a theme of Handel by Tippet, and piano concerto by Bliss on June 30. Ivor James gave introductory talks to the London Trio's programme at Friends House on April 9 and 23, and to his own quartet, the Menges, when, with John Yewe Dyer, they gave three evenings of Mozart quintets at Crosby Hall. The University of London's Music Society, conducted by Dr. Lofthouse, sang "Towards the Unknown Region" in the Central Hall on June 23, and in the same hall on June 7 Arnold Foster conducted his own choir and orchestra in a festival concert of British Music including works by Vaughan Williams, Holst, Moeran, Gordon Jacob and also himself. Cyril Smith played at one of the Festival concerts for children at the Central Hall. Jane Vowles, accompanied by Geoffrey Corbett, gave a recital of songs on April 16 at the Cowdray Hall. At Glyndebourne the Boyd Neel Orchestra played on May 12 (with Kathleen Long) and on May 13. A private recital of works by Philip Canon was given by the Kathleen Merritt String Orchestra at the L'Institut Français on May 30.

The production on April 26 of Vaughan Williams's "The Pilgrim's Progress" was outstanding in the festival opera season; his "Hugh the Drover" was also in the repertory. The English Opera Group ran a three-week season of Britten's operas at the Lyric Theatre, Hammersmith, with the first performance, on May 1, of his realisation of "Dido and Aeneas."

At the Albert Hall Stokowski conducted the Royal Philharmonic Society's concerts on May 16, May 27 and June 4. Sir Thomas Beecham conducted on May 8, 21 and June 7, at which last concert Monica Sinclair sang in "The Mass of Life." On May 29 Margaret Ritchie sang in "Solomon" which Sir Thomas conducted. Sir Malcolm Sargent conducted the Royal Choral Society in Elgar's three oratorios, Janet Howe and Gordon Clinton sang in both "The Kingdom" and "The Apostles." He also conducted the Royal Choral Society on May 24, June 5, and on June 9 when Elsie Morison, Gordon Clinton and Dennis Noble sang in "The Sea Symphony." The B.B.C. concert on April 4 was conducted by Sir Thomas Beecham, and on April 25 and April 18 by Sir Malcolm Sargent, at which last concert Howell's "Hymnus Paradisi" received its first London performance. The Bach Choir, conducted by Dr. Jacques, performed the Mass in B minor on June 17, the St. Matthew Passion (with Gordon Clinton, Leon Goossens and Harvey Phillips) on June 3, and included Vaughan Williams's "Benedicite" in their programme (in which Ena Mitchell and Gordon Clinton took part) on May 22. Sir Adrian Boult conducted the L.P.O. on May 6; the B.B.C. Choir in "The Planets" on May 20; the Brass Bands Festival Concert (at which "The Rainbow: A Tale of Dunkirk" by Thomas Wood was played); and the concert of the National Federation of Music Societies on June 2. He also conducted the Free Church Choir Union, with whom Bradbridge White sang, on June 23. Sir Malcolm Sargent conducted a Handel concert organised by the Henry Wood Concert Society on June 24.

## THE ROYAL COLLEGIAN ABROAD

*The Editor is very grateful to all those people who have sent an account of their recent activities for this number of the Magazine, but hopes to receive even more information for the next number. Please may it arrive not later than Christmas Day.*

Dr. Harold Darke gave organ recitals at the Cathedral Church of St. Nicholas, Newcastle-upon-Tyne, on January 27, at Crowstone Congregational Church, Westcliff-on-Sea, on April 24, at the Parish Church of St. Mary's, Melton Mowbray, on July 7, at York Minster on July 17, and at the Parish Church of St. Mary Hitchin, on September 11. Most of the programmes included his own compositions. He also played at one of the Christchurch Priory Festival Concerts on June 9, on which occasion he also conducted his St. Michael's Singers.

Dr. Thornton Lofthouse conducted the Reading University Orchestral Society's concert in the Great Hall on February 3. His continuo playing in Bach's St. Matthew and St. John Passions in recent months has taken him to Crediton, Northampton and Glyndebourne as well as to various familiar London churches and halls.

Margaret Bissett was amongst the soloists in Bach's St. Matthew Passion at Weston-super-Mare on April 26 and 27, in Mozart's Requiem at Aberdeen University on May 27, and in a festival concert with the Hampshire Rural Music School, Margaret Ritchie and Adele Karp at Christchurch Priory on June 13.

His Lemaie included John Addison's concerto for trumpet and strings in her concert with her own orchestra at Salem Central Hall, Leeds Bridge, on April 18.

Ralph Nicholson's programme with the Croydon Youth Orchestra on March 8 included the first performance of his Two Pieces for Oboe and Small Orchestra; in both the soloist was Maurice Checker, who has just won a scholarship to the R.C.M.

Norman Demuth composed the incidental music for the B.B.C. Latin-America's Festival production of "The Tempest" in June, and accepted an invitation to sit on one of the Juries at the annual "concours" at the Paris Conservatoire in July.

Dyson's "Three Songs of Praise" were included in the Trent College concert on June 22.

Maurice Jacobson's Symphonic Suite for Strings had its first performance at the Cheltenham Festival on July 4, and his "David" Ballet concert suite in Glasgow on April 22. His adaptation (in collaboration with the composer) of Vaughan Williams's "Hugh the Drover" as a cantata entitled "A Cotswold Romance" was first heard in Tooting on May 10 in a programme which also included Vaughan Williams's "Sea Symphony."

John Addison's overture, "Heroun Filii" had its first performance at Wellington College (where he was educated) under his baton in March.

Winifred Gaskell took part in a recital with Phyllis Norbrook at Tiffin Schools, Kingston-on-Thames, on March 21.

Gordon Jacob conducted the first performance of his cantata "A Goodly Heritage" at Dorking on May 9, when several Surrey women's choirs joined together for the event.

Margaret Fleming played two concertos with the Capriol Orchestra at the Recital Club on April 19, and also took part in a concert organised by the Society of Women Musicians the same month.

## VISITORS TO COLLEGE

The most notable visitor last term was Leopold Stokowski, an old student of the College, and a contemporary of the Director. He rehearsed the strings of the first orchestra for two hours on Friday afternoon, May 11, in Bach's "Air on the G string," Tchaikowsky's "Serenade," and Samuel Barber's "Adagio." The players subsequently admitted that they did not know they could play so well.



Miss Kathleen Piper, who came on June 12 under the auspices of the British Council, is the Secretary of the San Fernando Cultural Society in Trinidad. Her particular interest was the teacher's training class. Mrs. Tikjob, who came two days later, again under the auspices of the British Council, is head of the Jutland Music Academy, and wished to see our collection of old musical instruments as well as attending an orchestral rehearsal. The British Council introduced a second Scandinavian visitor on June 28—Mr. Kristian Riis, who is Professor of articulation and voice production at the Royal Opera House, Copenhagen, and Professor of singing at Copenhagen University. Besides listening to a singing lesson and seeing the old instruments, he attended a rehearsal in the Parly Theatre of Granados's "Goyescas."

On Friday, June 29, a lecture on "The Bach Bow" was given by Martin Milner (for further particulars see Henry Holst's article on page 90).

### JAMES STEPHENS CREES LECTURES, 1951

The 1951 James Stephens Crees Lectures were given on May 11, 18 and 25 by Ivor James. His subject was "On Playing Chamber Music," and illustrations at the three lectures were played by the Menges String Quartet (Isoble Menges, Lorraine du Val, Jean Stewart, Ivor James) and John Dyer and Helen Just.

### APPOINTMENTS AND AWARDS

Charles Groves has been appointed conductor of the Bournemouth Municipal Orchestra.

Lance Harding has been appointed organist and director of the choir at St. Paul's Cathedral, Melbourne, Australia.

John Bishop, Elder Professor at the Elder Conservatoire of Music, Adelaide, has been awarded a travelling fellowship by the Carnegie Corporation of New York to be taken up early in 1952. The subject of the fellowship is investigation into musical education overseas.

Richard Bowen has won a French Government Scholarship for one year's study of singing in Paris. He intends to work with Pierre Bernac. Last year's College winners of these scholarships were John Lambert (composition), Lionel Clarke (oboe), and Alex Murray (flute).

### MARRIAGE

ROY—NICHOLSON.\* On February 21, 1951, James Roy to Vivien Nicholson.

### BIRTHS

BAILEY. On September 13, 1950, to Joan\* (née Lane), wife of Ernest Bailey,\* a fourth daughter, Gabrielle Irene.

MORRISON. On August 3, 1950, at Halifax, N.S., Canada, to Valerie Dymoke\* (née White), wife of Dr. Allan B. Morrison, a daughter, Heather Margaret Dymoke.

### OBITUARY

#### CONSTANT LAMBERT

AUGUST 21, 1951

Constant Lambert entered the College soon after his sixteenth birthday, in the autumn of 1921, when I had already been there nearly three years. I would like to be able to describe in detail my first meeting with someone who was soon to become one of my greatest friends, but at this distance of time no precise memory remains. All I can recollect now is the immediate realisation I had that somebody very remarkable had come amongst us, and the ease and assurance with which he quickly took his place in my

particular circle of friends. I think what drew us together so soon was the fact that both of us, over and above our main interest in music, were also passionately interested in all the other arts. Perhaps it was just because we were less technically and professionally involved that we were even more ready to discuss and air our views about them than we were about music. Certainly in the first ten years of our friendship, many as were the hours spent together at concerts or in playing duets and two-piano arrangements of all the modern works we could get hold of, an even larger part of our time was spent in visiting exhibitions of painting, hunting out in obscure cinemas and theatres the first showings of the early German films such as *Dr. Caligari*, *Warring Shadows*, *Waxworks*, etc., and revivals of Chekov, Strindberg and Ibsen, as well as in going to revues, musical comedies and music halls where his life-long interest in jazz and all forms of popular art and entertainment found continually renewed stimulation and enjoyment.

Looking back on Constant as he was during his student days the dominant impressions that remain are of his amazing artistic erudition, the wideness of his intellectual range and—there is no other word for it—his precocity. Precociousness often implies preciousness as well but there certainly was never anything precious about Constant. His tastes and sympathies were far too wide and his great sense of humour always enabled him to see how absurd it was to follow exclusively any one aesthetic theory or formula, however attractive or plausible.

All through his life his main musical sympathies tended to be off the beaten track; in other words he refused to accept the domination of musical thought and taste by the composers of the German classical tradition and held that music of other countries and periods had just as much value, both artistically and historically, and should be judged entirely by their own standards and not in relation to a tradition which he would not accept as being inherently superior to any other. Many people thought that his apparent neglect of the "Great Composers" was wilful and due to some fundamental dislike or blind spot in his makeup, but that was far from the truth. He had the greatest affection and admiration for Handel, Haydn, Mozart, Beethoven (with certain reservations) and Schumann. Carnival and Kreisleriana were two of his greatest favourites in all piano music. The only two German composers he had little use for were Brahms and Wagner. Frank Merrick told me he once said to him the only tune in all Brahms that he would like to have written himself was the F major tune in the second subject of the last movement of the B flat piano concerto! That his point of view was genuine and not based on shallow and insufficient knowledge of those composers I discovered quite soon after I got to know him. One day I happened to call on him quite unexpectedly and found him reading through a volume of Bach's minor keyboard works with absolutely the same absorbed interest and concentration that he would have brought to a newly published work by Schönberg or Stravinsky. This confirmed my respect for his judgment however often I might disagree with him over details. Of course he had a prodigious memory. I think that from his earliest years he never forgot any experience of importance or any performance of authority and tradition he ever heard. It was this stored-up knowledge, added to his own great natural gifts which later gave him such a sure sense of style as a conductor and such a happy blend of true scholarship and practical musicianship in his work as arranger and editor.

I left the College at the end of 1923, while he remained for a year or so longer, but this did not make any difference in our friendship as we were near neighbours in Chelsea and few days passed without our seeing each other; in the meantime he had won an open scholarship for composition and conducting.

From the beginning he was attracted by the idea of writing ballets. One of his earliest student works was a ballet about boxing which I remember playing with him in a version for four hands at one of his composition lessons with Vaughan Williams, and it must have been after this some time in 1924 that he started composing the music for what eventually became the ballet "*Romeo and Juliet*." At that time it was the



fashion to construct ballets on the older and more classical plan of a series of separate, self contained variations or episodes, all of them in more or less clearly defined musical or dance forms, and Constant had already written quite a number of these without having any very decided idea of what the ballet was to be about. Eventually I suggested a subject to him which seemed to fire his imagination, and soon after this the work was finished.

How his first meeting with Diaghilev came about I don't remember, but there is no doubt that the score impressed Diaghilev sufficiently for him to take the unprecedented step of employing an English artist to work for him, and an unknown one into the bargain. Even though some of his finest dancers at that time were of English origin, it was often said that he had a very poor opinion of English art and little understanding of the English character. It was not therefore surprising when he decided, on the grounds that it would be more in keeping with a ballet by an but Romeo and Juliet with the Pirandellian twist to it of the two dancers of the name parts falling in love in real life during the rehearsals and eloping, by aeroplane, on the eve of the first night! Constant very reluctantly agreed to this refashioning of his music, and also had to accept Diaghilev's refusal to have the scenery and costumes designed by Constant's great friend, the young and gifted painter Christopher Wood, with whom he very much wished to collaborate.

At first everything went well. Constant was given leave from the College to go to Monte Carlo where the company was rehearsing and preparing the new ballets for the next season. Nijinska had been engaged to do the choreography and his whole-hearted admiration of her work did much to make up for his initial disappointment over my scenario and Christopher Wood's designs.

All at once difficulties arose. The choreography was finished and Nijinska had left Monte Carlo. Suddenly Diaghilev decided he wasn't satisfied with the ballet as it stood and that it needed the addition of some short scenes played in front of a drop scene to elucidate the main action and make it more "amusing." Constant flatly refused to write any music for these extra scenes, on the grounds that they were quite unnecessary anyhow, and out of loyalty to the absent Nijinska whose fine choreography he felt would suffer if its unity was allowed to be broken by the work of some other choreographer in an altogether different style. Diaghilev was adamant and said he would have the scenes arranged and performed without music if necessary, whereupon Constant threatened to withdraw the ballet altogether. Diaghilev, of course, being master in his own theatre, saw to it that this threat was not carried out, and the production went ahead, but not before he had taken the precaution of giving orders that after all rehearsals the score and parts were to be immediately deposited in the strong room. How he must then have regretted importing into his theatre this hot-headed English student who had seemed so docile and amenable on their first meeting in London!

All this, however, was only a prelude, and when the company got to Paris for the first performance the storm broke in a completely different quarter. The two surrealist painters who had been commissioned to design the scenery and costumes were at that time engaged in a life-and-death feud with certain other members of the surrealist group in Paris and the first night had been chosen by the opposite camp as the most suitable and spectacular moment to launch their Spring Offensive. Both factions were there in full force and the rise of the curtain on poor Constant's first public performance was the signal, the long-awaited zero hour. Pandemonium broke loose, the Montagues and Capulets in the audience completely eclipsed their prototypes on the stage and the resulting tumult was only less violent and intense than the scenes which had occurred at the historic first night of *Sacre du Printemps* a few years previously.

To somebody of less character and integrity than Constant all this might have been profoundly disturbing, but he returned to England soon afterwards quite unaffected by the blaze of publicity and notoriety it had brought him. Far from having turned his head it had only given him an

even clearer understanding of the task ahead: namely, to earn a living and at the same time go on with his composition.

His next works were *Music for Orchestra*, another ballet, *Pomona*, first produced by Nijinska in Buenos Aires, and the *Rio Grande*. This last is undoubtedly his most popular work and although it owes much of its popularity to his skilful use of the jazz idiom and the brilliance of its orchestration, I think the main reason for its lasting appeal is the wonderfully poetic way it expresses in the closing pages the longing for the exotic and the charm and peace of distant horizons. His idea always was that the solo piano part should be like the "I" of a novel, binding all the different sections together and expressing subjectively all the brilliantly coloured scenes reflected in the choral and orchestral writing. I had the great interest and good fortune of seeing and hearing the work grow stage by stage from its earliest beginnings, and the final satisfaction of seeing my name in the dedication.

Later compositions include a Piano Sonata, a Concerto for piano and seven solo instruments, the important choral work "Summer's Last Will and Testament," two more ballets, *Horoscope* and *Tiresias*, and the exquisite "Ambade Heroique" for small orchestra, inspired by an experience when the Sadlers Wells Ballet was trapped in Holland during the invasion of 1940. His book, "Music Ho," written before he was thirty, is already an accepted classic on the subject of modern music, as wise as it is witty and as apt to-day as it was when it was written.

The rest of his career is well known. The story of ever-increasing activity and achievements, and above all of his share in the creation and development of the Sadlers Wells Ballet from its beginning as a small group of dancers at the Old Vic to its now universally acknowledged position as the most artistically satisfying ballet company in the world. In this work, to which he unsparingly dedicated himself for over twenty years, all his rich and varied gifts found full expression, for he understood more completely than any musician of his generation the true nature of ballet and the exact balance that must be maintained between the different arts of which it is composed.

By his tragic death at the age of forty-five English music has lost one of its most outstanding figures, and English musicians a deeply loved and respected colleague.

ANGUS MORRISON.

### THE LADY OLGA MONTAGU

AUGUST 1, 1951

At the time when Lady Olga Montagu first came to the R.C.M., College was happy in possessing a most brilliant group of students, and though her charming character, her breadth and depth of artistic sensibility and culture would have marked her out in any surroundings, to say nothing of her aristocratically assured social position, there never was anyone more humble about her own attainments or more admiring, almost awe-strickenly timid towards her fellow pupils than Olga Montagu. All through her life she retained this humility, alongside a vivid interest in, and knowledge of, art and world-affairs which drew many eminent men and women into her circle of friends.

On both her father's and her mother's side she came of families distinguished in the history of England. Through her father, Admiral Victor Montagu, she was a direct descendant of that Edward Montagu, first Earl of Sandwich, cousin and patron of Samuel Pepys, who took the English fleet over to Charles II and brought him back to England as King. Her mother, Lady Agneta Montagu, née Yorke, came of the Hardwicke family, and both the Admiral and Lady Agneta were close personal friends of the then King and Queen of Greece (In fact Olga Montagu was named for the Queen.) From each family she inherited artistic ability, Lady Agneta having been an excellent amateur musician, good enough to sing duets with Jenny Lind. Nevertheless Admiral Montagu had the Navy's traditional feeling about music, and it was not without a struggle that Olga Montagu finally succeeded in entering the R.C.M. as a pupil. Once there,



she took the piano as her first study under that capable but aloof teacher Frederick Cliffe, who sometimes half-petrified his nervous pupils, Olga Montagu among them. Technical faculty did not come easily to her, but she had an inborn sense of style and phrasing, was a good sight-reader and a most lovably musical player.

Some of her happiest College hours were spent in the Choral Class, and she always treasured the memory of having sung in the chorus at the two concerts (private and public) with which the Concert Hall was opened in the summer of 1901. She was among the students to whom Sir Walter Parratt gave the privilege of being present at some of his lessons to his organ pupils and he found in her a talker worthy of his own brilliant conversation. Wagnerian drama, the Dreyfus case, English poetry, pictures—all were topics on which she spoke with a grasp of their essentials. Moreover, she was an excellent amateur actress; composed music to some extent, and could write well as a journalist. Her sense of the duty of public service was strong. During the first world-war she served as a V.A.D. nurse in a war-hospital; during the second she devoted herself energetically to work for the War-Savings movement in Bournemouth.

The love of music ran, a constant thread, all through her life and she kept her friendships with College and Collegians to the very end. Her radiant, welcoming smile when she saw any of us was something never to be forgotten, and she carried this same gift of charming friendship with her into every walk of life. But there was one thing stronger even than her love of music: it was her faith as a Christian (though she seldom spoke about it) which gave unity and value to everything she was and did. In that faith she passed onward peacefully on the morning of August 4, after an illness of six weeks; her earthly part was interred in the family vault at Brampton, near her beloved family home of Hinchbrook.

MARION SCOTT.

#### CONSTANCE STOCKBRIDGE

JUNE, 1951

The musical profession has lost a lovable personality in the passing of Miss Constance Stockbridge. It has been my great privilege to have seen the great practical encouragement and help that she gave to young musicians and also to have the benefit myself of her vast experience, based on a tradition that is being all too quickly forgotten. Those who came in touch with "Stockie," as she was affectionately (and aptly) known, became quickly infected by her tremendous zest for life in general and music in particular and her generous sense of humour. An hour with Stockie gave one a sense of personal confidence, tempered with increased self-criticism—a heightening of the faculties that should be the aim of every real teacher. As a student at College, her accompanying attracted the attention of Sir Hubert Parry, and she enjoyed the privilege of playing for the Princess Royal's singing lessons.

KENNETH ADAMS.

#### E. VICTOR WILLIAMS

APRIL 11, 1951

Mr. Williams, who died in his seventy-seventh year, was a contemporary of Vaughan Williams and Coleridge Taylor at college. Most of his working life was spent in Ealing, where his crowning achievement was the foundation of the Ealing Philharmonic Society, whose concerts he himself conducted regularly during the society's fifty years of fruitful activity.

### REVIEWS

THE MUSIC OF GUSTAV HOLST. By Imogen Holst. Oxford University Press. 15s.

This study is of absorbing interest. It tells of the struggles of a man of genius to discover what he had to say and how to say it. Composers can be roughly divided into two kinds, the Mozarts and the Beethovens. By nature, that is, not necessarily by the quality of their work! The Mozarts never appear to have any idiomatic or technical difficulties and are

able to develop along a straight line throughout their careers. At their best they are brilliant, never at a loss, fertile of invention and producing work lit with countless flashes of spontaneous genius. The Beethovens have to hammer away at their ideas, learn their job by making painful mistakes, are the victims of constant misgivings and self-questionings, never cease to be worried by problems of style and technique, yet, at their best, they appear to be brilliant, never at a loss, fertile of invention and producing work lit with countless flashes of spontaneous genius. Thus it is impossible to tell from internal evidence to which category a first-rate composer belongs. The operative word here is "first-rate." The inferior Mozarts are irritatingly slick, while the inferior Beethovens are clumsy and unconvincing. At their worst both in their several ways are unmitigated bores.

We learn from Miss Holst's penetrating and finely expressed analysis that her father belonged to the Beethoven class. Ever searching, ever unsatisfied, each work that he undertook was a fresh adventure presenting new problems to be solved. Apart from his skill in instrumentation, which was partly acquired through the pores of his skin, as it were, when in his younger days he played the trombone for a living, his technique in composition was not inborn but had to be learned by experience and experiment.

His lessons with Stanford did not help him as much as they might have done because he had a rooted objection to submitting himself to the shackles of strict traditional training. There was in fact always a touch of the amateur about him. Which explains his great success in dealing with amateurs and his sympathetic approach to them. It also explains why he so often fell down over such matters as form, development and contrapuntal texture. It was only comparatively late in his sadly curtailed life that he became absorbed in contrapuntal problems and he did not then always escape from a self-conscious employment of contrapuntal devices the use of which should have been absorbed into his work as a natural and subconscious part of his technical equipment as a much earlier age.

Filial affection does not prevent Miss Holst from being a merciless critic. In fact her desire not to appear unduly influenced by it may have made her sometimes unnecessarily severe. There are very few of Holst's works whose excellence she admits without reservation. Her distaste for music of the late nineteenth century and particularly for the use of certain chords may appear to some to give her musical judgment a faint air of prudishness or preciousness, and she is a little too anxious to appear "contemporary" in her opinions. But the fact that she herself is a composer and thus understands the immense difficulties involved in creative work commands respect and attention, especially as she has the gift of expressing her ideas in lucid prose and is not afraid of stating them boldly and unequivocally.

The impression of Holst, as composer, that remains after reading this book is that of a man relentlessly goaded on by the demon of creative urge in spite of the distractions inevitably incurred by the necessity for earning a living in other ways, and in spite, too, of a not very robust constitution. Worldly success was never his aim, in fact he distrusted it profoundly. About his best and most mature works there is an air of remoteness, of other-worldliness, which gives a clue to the inmost self that was hidden behind a kindly, even genial exterior. Such works as "Saturn" and "Neptune" from *The Planets*, *Egdon Heath*, the *Lyric Piece* for Viola and Orchestra, "Savitri," the *Ode to Death* and much of the *Hymn of Jesus* can be cited in support of this. His rumbustious music and still less his humorous essays are not the real Holst.

All students of composition from 18 to 98 will be stimulated and encouraged by reading this book and from it they will learn much. It owes its unique value as a piece of musical literature to the author's first-hand knowledge of her subject and to her keenly discriminating powers of criticism.

GORDON JACOB.



BEETHOVEN, SCHUBERT, MENDELSSOHN. By Sir George Grove. Macmillan. 25s.

THE HARVARD DICTIONARY OF MUSIC. By Willi Apel. Routledge and Kegan Paul. 42s.

It was a bold decision on the part of Eric Blom, in preparing his forthcoming new edition of Grove's Dictionary, to remove the three full-length articles on Beethoven, Schubert and Mendelssohn contributed by Grove himself to the first edition, and to reprint them separately in book form; but in so doing he and the publishers have done a service both to the Dictionary and to its first editor. The articles were disproportionately long, and by detaching them from the body of the Dictionary Mr. Blom has secured more space and better balance in its use. And, so far from "dropping the pilot," the reprint will probably bring his essays before a wider public than ever before.

This is as it should be, for their quality is outstanding. How sound and faithful Grove's scholarship was, appears from the small number of corrections, mostly of very minor points, which Mr. Blom has been obliged to make after the passage of over seventy years of intense activity in the field of musical research. The excellence of his English style—a prerogative wielded by successive editors of "Grove" in a sort of apostolic succession—sets a standard which writers on music in this country find it a privilege and a responsibility to maintain; Grove himself speaks in a footnote of the "bald rigidity of a Dictionary article," but if he mistook his own muscular and generous prose for bald rigidity he was happily self-deceived. Most remarkable, perhaps, is the degree of critical realism with which, in a hero-worshipping age, he seasons his enthusiasm. He evades none of the unpalatable squalors of Beethoven's life and even points out that Mendelssohn's genius, which he so intensely admires, "had not been subjected to those fiery trials which seem necessary to ensure its abiding possession of the depths of the human heart." Only in the case of Schubert are the lights of his character and the shadows of his poverty and misfortune somewhat overstressed.

Where his musical judgments fall short, it is more by incompleteness than by actual error. His view of sonata form, with its "contrasting" first and second subjects is that of the traditional text-books; correct in certain cases, but inadequate in others, it misses the vital structural and dramatic function of tonality. Here, and on the whole subject of key relationships in Beethoven and Schubert, Tovey, with his far wider and deeper view of tonality as a whole, is an essential follow-up and corrective. But, whether as springboards into deeper study or as self-contained human and musical portraits, Grove's essays are of deep interest and lasting value.

Those who will be deterred by considerations of finance or shelf-room from acquiring the new "Grove" will be grateful for the appearance in this country of the one-volume "Harvard Dictionary of Music," edited by Dr. Willi Apel and first published in the United States in 1944. Its terms of reference exclude biography entirely, so that for home reference the Everyman Dictionary of Music (for which Eric Blom is also responsible) remains essential. But the space thus gained enables Dr. Apel to present his material not in compressed form but in that of excellent succinct articles. These are divided, where the scope of the subject calls for it, into two sections, one treating the topic from the present-day point of view for the layman's benefit, the other giving the historical background for that of the student or specialist. All the main entries are enriched with bibliographies covering not only books but periodical literature, European as well as English and American. There are also abundant musical examples, drawings and diagrams.

It is possible to criticize points of detail: the disproportionate amount of precious space lavished on translations of German musical terms and on separate entries for nicknamed compositions, and the apparent though unexplained, deadline of 1900 placed upon opera titles, producing the anomaly that "La Bohème" (1896) is entered while "Madame Butterfly" (1904) is not and offering the reader full details about "The Tales of Hoffmann" while forcing him to search under "Opera" and "Aton-

ality " for "Wozzeck." While the earlier ages of music are particularly well served, the treatment of certain subjects—for example, the 18th-century Mass—is inadequate and not wholly free from errors, and the article on Sonata Form appears to regard the contrasting "characters" ("e.g., dramatic and lyrical") of the first and second groups of subjects as of equal importance with the balance and polarity of the key relationships. The "Addenda and Corrigenda" section might well have added the names of Lennox Berkeley, Rawsthorne, Rubbra and Tippett—*inter alia*—to those of Walton and Bush, addily yoked with Britten among the "youngest" English composers. But perhaps this would not have been practicable in a reprint as distinct from a new edition.

Such criticisms, however, are merely a warning not to expect infallibility. To have packed so much scholarship and information, so attractively and readably, into a mere 832 pages is an achievement which entitles Dr. Apel to our gratitude, and provides a reference-book which any serious student will be thankful to possess.

ROSEMARY HUGHES.

THESE MUSIC EXAMS! By Colin Taylor. Curwen & Sons. 7s. 6d.

This excellent little book is concerned with the so-called "local" examinations in music, for which the candidates are, in the main, pianists. The writer draws on his wide experience as an examiner and teacher in order to present an accurate estimation of the place which these examinations hold in musical education. Diploma candidates are only briefly noticed towards the end of the book, and degrees in music are not mentioned. On the other hand the author includes material not suggested by the title.

The book falls into two sections, the first of which is simply an intelligent and inspired guide to the teaching and performance of pianoforte music. Technique, tone production and interpretation are dealt with briefly but effectively. Sound comments are made on memory playing, pedalling, aural tests and sight-reading. Teachers will be interested to compare their own methods of instruction with those suggested by the author, who gives at one point an illuminating example of the effects of good and bad teaching upon two children.

The second part of the book deals mainly with the use and abuse of this examination system. It is stressed that the real purpose of the examinations is to set a standard, and to stimulate and encourage the making of music. One danger is that teachers and pupils may become so obsessed with the thought of the musical requirements of the next grade, that they feel it almost wrong to dally with music other than that immediately required for this purpose. Further warnings are given, such as the attaching of an over-significance to marks ("examination mark fetish"), and parents are urged not to expect their child to gain a yearly certificate simply because the girl next door does.

Altogether, this book contains wise counsel for all who are brought into contact with these examinations. It is especially recommended for those students who are preparing for a teaching diploma, as the remarks on all aspects of pianoforte playing and teaching are clear, comprehensive, and authoritative.

LLOYD WEBBER.

LULLABY FOR TWO PIANOS. By Robin Milford. Oxford University Press. 4s.

This is a light and quite amusing contribution to the two-piano repertoire, based on fragments of a popular tune of many years' standing. Mr. Milford startles us, rather in the manner of Poulenc, with somewhat impudent harmonies which do "come off" however in performance, when carefully handled. One feels that perhaps the composer had his tongue in his cheek as much in setting a title to the piece as in composing it—for the most determined dozer would find himself constantly restored to consciousness if it were being played in his immediate vicinity!

PAMELA LARKIN.

## LIST OF NEW PUPILS ADMITTED

## NEW PUPILS—CHRISTMAS TERM, 1951

- Abraham, A. H. (Fareham)  
 Aird, Frances (Richmond)  
 Amherst, Jillian (Minehead)  
 Archer, J. A. (Cheltenham)  
 Ashby, Gillian A. (Leicester)  
 Atkinson, L. J. (Westport, N.Z.)  
 Baldock, Brenda (Battle)  
 Bandorawalla, Putly (India)  
 Barrington, Ruth (Portslade)  
 Bass, J. (Loughborough)  
 Beach, Sheila (Birmingham)  
 Berry, Susan (Farnborough)  
 Bertram, W. D. (Edinburgh)  
 Best, Mollie (Harrow)  
 Biles, K. C. (Ebbw Vale)  
 Bohman, A. C. (Reading)  
 Bower, Elizabeth (Darlington)  
 Bower N. C. (London)  
 Bowerman, Millicent (Worthing)  
 Bradbury, J. C. (Blackpool)  
 Bradley, Eileen M. (St. Annes)  
 Broster, Eileen (London)  
 Buck, Shirley (Southend)  
 Bullock, D. B. (Hford)  
 Burns, J. K. (Reading)  
 Byrne, P. (Grimsby)  
 Cadogan, Mary (Epsom)  
 Calladine, A. G. (Hastings)  
 Carr, Carlina (Alberta)  
 Cheeker, M. I. (Croydon)  
 Chettle, Elizabeth (Northwich)  
 Chippeck, Stella (London)  
 Compain, Alice B. (London)  
 Courtneys, C. (Portsmouth)  
 Coward, E. V. (Kirkby in Furness)  
 Crver, B. (Harrogate)  
 Dane, T. G. (Leeds)  
 Darke, T. L. (London)  
 Davies, G. K. (Hailsham)  
 Davies, Sylvia (Swansea)  
 Davis, D. J. (London)  
 Dawson, Ruth (Crowborough)  
 Denby, Christine (Sittingbourne)  
 Dobson, Margaret A. (Scarborough)  
 Dodd, Daphne (Thetford)  
 Du Boulay, Shirley (Newbury)  
 Dudding, P. (York)  
 Eades, G. A. C. (Hayes, Middx.)  
 Earl, Wendy (Malden)  
 Elliott, D. S. (London)  
 Fawcett, K. (Croydon)  
 Featherstone, Susannah (Maidstone)  
 Fredrick, Doreen M. (Chelsfield)  
 Freeman, Ann (Stansted)  
 Fryer, Diana (Wymondham)  
 Gilhooley, T. J. (Edinburgh)  
 Gittings, R. G. B. (Chichester)  
 Gov, P. (High Wycombe)  
 Greenfield, Joy M. (Croydon)  
 Gritton, Erica (Reigate)  
 Harding, Josephine (Barnehurst)  
 Harrison, Pamela (Pontypool)  
 Harvalias, Margaret (Greece)  
 Henley, Lynn (Croydon)  
 Hopkins, Shirley (Bristol)  
 Hudson, Noreen (Luton)  
 Jackson, Patricia (Barnsley)  
 Jones, Hilda B. (Watford)  
 Joseph, C. J. (Scarth Shields)  
 Karam, Nellie A. (Jamaica)  
 Kaufmann, Sylvia A. (Tanganyika)  
 Kelly, B. G. (Oxford)  
 Kenny, C. A. I. (Co. Mayo)  
 Kimm, P. L. (East Grinstead)  
 Leon, Susan (Durban)  
 Leslie-Smith, Patricia (Shortlands)  
 Lewis, Catherine (Hemel Hempstead)  
 Lockhart, J. (Edinburgh)  
 Lutter, P. F. (London)  
 Lynden, Patricia (Barnet)  
 Mahy, Rosemary (Guernsey)  
 Manning, Enid M. (Wallington)  
 Marine, Eunice P. (Orpington)  
 Mather, M. T. (Pinner)  
 Mawby, C. J. B. (Portsmouth)  
 Melvin, J. R. (Leeds)  
 Miller, Margaret A. (Mundesley)  
 Moir, Lorna K. B. (London)  
 Monck-Mason, Elisabeth (Charing)  
 Moore, Evelyn (Dublin)  
 Morrison, Margaret R. (Taunton)  
 Murdock, P. W. L. (London)  
 Parsons, Alma J. (Portsmouth)  
 Peden, W. (West Lothian)  
 Peto, D. O. (Redhill)  
 Pierce, Joy (St. Helens)  
 Pittis, Deborah (Newport, I.O.W.)  
 Pomfret, J. W. (Tunbridge Wells)  
 Powell, Maureen R. (London)  
 Quigley, Patricia (London)  
 Raines, Pamela M. (Worksop)  
 Redman, M. A. (Harrow)  
 Rhind, Susan M. (Wellington, N.Z.)  
 Rice, Jennifer M. (Berkhamsted)  
 Rickards, Gillian (London)  
 Ridout, A. J. (London)  
 Rodewald, Berenice A.  
 (Auckland, N.Z.)  
 Saltmarsh, A. C. (West Wickham)  
 Sangwine, Shirley M. (Harrow)  
 Schneider-Green, Ann (London)  
 Scott, Barbara A. (London)  
 Scrivener, Elizabeth A.  
 (Chelmsford)  
 Shaw, Patricia M. (Oxford)  
 Shelley, S. J. (Rhyl)  
 Silver, Jennifer (Sunbury)  
 Smith, H. C. (Bermuda)  
 Smyth, A. O. (Orpington)  
 Spring, Frances K. (Thornton Heath)



Stevens, Genty (Ebbw Vale)	Wayland, Dorothy (Manchester)
Stevenson, P. A. S. (Norwich)	Wells, Margaret E. (Sandy)
Swift, G. (Stannmore)	White, Lorna G. (West Wickham)
Taylor, R. (London)	Wild, H. J. (Sheffield)
Temperley, N. M. (Beaconsfield)	Willey, Angela M. (Wokingham)
Theedham, Ann M. (Beckenham)	Wilson, Wendy A. (Birmingham)
Tickner, A. R. (Johannesburg)	Woods, Stanley (Horsham)
Tolkin, Aileen M. (Westcliff)	Wright, Josephine M. (Bridlington)
Tyszkiewicz, J. (Poland)	Wybraniec-Trevisani, Maria T. (Rome)
Veal, Margaret E. (Abertillery)	Young, Edith M. (Bristol)
Washington, Margaret D. (Sutton Coldfield)	Young, Robert (Welwyn)
Watson, Elizabeth (Nottingham)	

## RE-ENTRIES, CHRISTMAS TERM, 1951

Barnett, J. J. (London)	Platt, Peter (Oxford)
Bertalot, J. (Shoreham)	Reeve, P. W. (London)
Bowie, E. (Dundee)	Scarth, R. N. (Scarborough)
Cowsill, D. (London)	Sergeant, D. C. (Romford)
Creed, Elizabeth (Harpenden)	Sumpton, C. J. (Marvpost)
Fifer, J. (Wallington)	Simons, C. J. (Croydon)
Helps, D. (Stockport)	Thorpe, R. A. (Barnsley)
Hemmings, A. (London)	Wakefield, J. (Nottingham)
Jeffries, M. (London)	Waterhouse, W. (London)
Lawrence, K. G. (London)	Wilkinson, J. R. (Surbiton)
Nelson, R. (Nottingham)	Wingham, J. H. (Chelmsford)
Parkhouse, D. (Teignmouth)	

## PRIZES, 1951

The Director has approved the following awards:—

TAGORE GOLD MEDAL	... .. A. Gibson
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## PIANO

CHAPPELL MEDAL and NORRIS PRIZE	... .. Patricia Carroll
HOPKINSON GOLD MEDAL and ELLEN SHAW WILLIAMS PRIZE	... .. H. Rich
HOPKINSON SILVER MEDAL and HERBERT FRYER PRIZE	... .. Malinee Jayasinghe-Peris
DANNREUTHER PRIZE	... .. T. Rajna
PAPER PRIZE	... .. Pamela Stickley
BORWICK PRIZE	... .. R. Grissell
HERBERT SHARPE PRIZE	... .. J. B. Roberts
MARMADUKE BARTON PRIZES	... .. { R. A. Bonyng Doris Ledesma
McEWEN PRIZE	... .. Denis Woolford

## SINGING

CLARA BUTT AWARDS	... .. { Elisabeth Robinson Jean Carrol Rosalind Rowlands Alona Ross
HENRY LESLIE PRIZE	... .. Eileen Price
ALBANI PRIZE (Women)	... .. Pauline Brockless
JOSEPH MAAS EXHIBITION PRIZE (Tenors)	... .. D. Robertson
HENRY BLOWER PRIZE (Men)	... .. D. Robertson
GILIA GRISI PRIZE (Women)	... .. Doreen Langhorn
MARIO GRISI PRIZE (Men)	... .. A. Vercor
CHILVER WILSON PRIZES	... .. { Margaret Whipp Rosalind Rowlands

DAN PRICE PRIZE	...	...	...	...	...	Sheila Howarth
DOROTHY SILK PRIZE	...	...	...	...	...	D. Ward
POWELL PRIZE (Med)	...	...	...	...	...	J. Strange
LONDON MUSICAL SOCIETY PRIZE	...	...	...	...	...	D. Watkins-Jones

## VIOLIN

HOWARD PRIZE	...	...	...	...	✓	M. Latchem
W. H. REED PRIZE	...	...	...	...	...	R. Stanbridge
STANLEY BLAGROVE PRIZE	...	...	...	...	...	Ethel Low
NACHEZ PRIZE	...	...	...	...	...	Barbara Lyle
DOVE PRIZE	...	...	...	...	...	S. Wicebloom
DOVE PRIZE	...	...	...	...	...	Judith Gabriel
BEATRICE MONTGOMERIE PRIZE	...	...	...	...	...	Barbara Nichol

## VIOLA

LESLEY ALEXANDER PRIZE	...	...	...	...	...	Bernadine Wood
GIBSON PRIZE	...	...	...	...	...	Margaret Major

## VIOLONCELLO

LESLEY ALEXANDER PRIZE	...	...	...	...	...	Vivien Couling
STERN PRIZE	...	...	...	...	...	C. Lebon
SCHOLEFIELD PRIZE	...	...	...	...	...	Dorothy Browning

## WIND INSTRUMENTS

EVE KISCH PRIZE	...	...	...	...	...	Mary Farleigh
COUNCIL PRIZE	...	...	...	...	...	J. Fuest
MANN'S PRIZE	...	...	...	...	...	A. Woodburn
COUNCIL PRIZE	...	...	...	...	...	Adele Karp
JAMES PRIZE	...	...	...	...	...	M. J. Clothier
OLIVER DAWSON PRIZE	...	...	...	...	...	G. Plummer
COUNCIL PRIZE	...	...	...	...	...	L. R. Peach

## ORGAN

HAIGH PRIZE	...	...	...	...	...	Not awarded
PARRATT PRIZE	...	...	...	...	...	J. R. Birch
STUART PRIZE	...	...	...	...	...	J. D. Sanders

## COMPOSITION

SULLIVAN PRIZE	...	...	...	...	...	R. Tremain
FARRAR PRIZE	...	...	...	...	...	R. Grissell
EDWARD HECHT PRIZE	...	...	...	...	...	H. Badger

## CONDUCTING

STIER PRIZE	...	...	...	...	...	H. J. P. Matheson
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## OPERA

HARRY REGINALD LEWIS PRIZE	...	...	...	...	...	D. Robertson
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## COBBETT CHAMBER MUSIC COMPETITION

(Performance)

FIRST PRIZE	...	...	...	...	...	{ H. Bean Maureen Lovell J. Underwood Patricia Carroll
SECOND PRIZE	...	...	...	...	...	{ R. Stanbridge Margaret Major Jacqueline Bower C. Lebon
WILLIAM YEATES HURLSTONE PRIZE	...	...	...	...	...	R. Stanbridge
LONDON PHILHARMONIC ORCHESTRA'S PRIZES FOR ORCHESTRAL PLAYERS	...	...	...	...	...	{ H. Bean I. Mackintosh

## G.R.S.M. EXAMINATION

The following passed the G.R.S.M. Examination (August, 1951):—

G. Alderson	J. Eccles	B. Rodd
J. Ashford	A. Eminton	R. Stone
K. Bennett	P. Hooper	J. Townrow
L. Bradley	D. Horton	R. Truby
M. Brolly	S. Keen	M. Whipp
D. Clare	M. Moren	M. Okell
P. Clark	J. Oakley	R. Gomez
V. Cooper	R. Osborne	J. Brickley
C. Cotes	H. Parr	J. de Pledge
A. Drawater	A. Resting	O. Connon

## A.R.C.M. EXAMINATION

JULY, 1951

The following are the names of the successful candidates:—

## SECTION I. PIANOFORTE (Performing)—

Barrington, Ruth	Ng, Lillian Yook Cheng
*Chazan, Michael	Noble, Morag Jane
*Cook, Cyril Arthur	*Parsons, John Sylvester
Cresser, Marian	Quigley, Patricia
Crickshanks, Enid	Rodgers, Jean Sybil
*Dagul, Harvey Emmanuel	Stevens, Allan
*Davies, Gwynfor Kenwyn	Stevn, Lodewyk Theodorus
Groome, Peter Hugh Ellinthorpe	Sturrock, Muriel Morton
Hall, Eric	Weaver, Nancy Adela
Hanbury-Brown, Jean, Mary	Webber, Grace Littleton
Hirons, Amelia M.	Wilkinson, Grace
Hunt, Mary Lillian	*Woolford, Denis
Johnson, Robert Sherlaw	Young, Helen A
*Mays, Sally Anne	

## SECTION II. PIANOFORTE (Teaching)—

Bennett, Kathleen Vera	Lewis, Kathleen Mary
Brook, Dorothy Margaret	Long, Margaret
Burton, Diana M.	Lord, Isabelle
Clark, Robert Gordon	McDonald, Alan James Gibson
Clarke, Rosemary Ann	*Nicholls, Hilary M. D.
*Cooper, Stella Buckland	Pippard, Leslie Rowland
Crichton, Hester Margaret	Quelch, Marita Ann
Curtis, Mary Esmé	Ross, Jean Margaret
Duffy, Maureen Patricia	Ruscoe, Audrey Joan
Elsev, Jean Gwenith	Savery, Marian
Fairman, Evelyn Avril Iris	Sell, Derek Samuel
Foulger, Mona Ruscoe	Sharp, Julie Patricia
*Glasscock, Marie José	Sims, Clair Llewellyn
Greenwood, Thomas William	*Simsa, Bohus
Howard	Spicer, Brenda
Hackett, Erastus Euthyhus	Talbot, Nancy Mary
Harper, John Martin	Towle, Margaret Cynthia
Hart, Shirley Noel Treverton	Tulor-Jones, Joan Margaret
Harvey, Denise Godefroy	Upton, Margaret Gladys
Herbert, Stephen Austin	*Walker, Jocelyn Reed
Holder, Trixie	Walters, Gareth Ranwyn
Hone, Audrey Elsie	Warburton, Cynthia May
Hutchings, Margaret Eleanor	Willson, Brian Alan
Ireland, Pauline Mary	Wragg, Margaret
Kenyon, Kathleen Mary	Wylie, Neil
*Kernahan, Barbara	



## SECTION III. PIANOFORTE (Accompaniment)—

Hubbard, Eva

## SECTION IV. ORGAN (Performing)—

*Atkinson, William Gordon Hewlett	Poppleton, Ernest Stewart
*Ball, Martin Edward	Rendell, Donald John
Cox, Donald James	Richardson, Grace Barrons
*Dalton, Henry James Martin	Thomas, Rosemary Mason
Hunter, Robert James	Williams, Bernard Godfrey

## SECTION V. STRINGED INSTRUMENTS (Performing) —

*Violin—*

Dewar, Cicely Beatrice Veronica	Plantevin, Régis Marie Paul
Ozina, Igor	Silverman, Helen Christina

*Viola—*

Gould, Ronald John

*Violoncello—*

\*Wilkinson, Farquhar Davis

## SECTION VI. STRINGED INSTRUMENTS (Teaching)—

*Violin—*

Castle Stanley Walter	Turton, Peter
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*Viola—*

Becton, Elsie Vivian

*Violoncello—*

*Smyth, Brian Mills	Zerfahs, John Eric
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## SECTION VIII. WIND INSTRUMENTS (Performing)—

*Flute—*

Labricius, Janecko Benito	Haywood, Sheila Jacqueline
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*Oboe—*

Cooke, Stella

*Clarinet—*

Bannister, Rosemary Ann	*Hastings, Raymond Patrick
*Hartwell, Alan	

## SECTION IX. SINGING (Performing)—

Brockless, Pauline Dorothy

\*Lumb, Harold

Melvin, Maureen Purnell

Phillips, Gabrielle Elizabeth Mary

Pohl, Martha

Rowley, Marjorie Fortescue

Serfontein, Susara Maria

Elizabeth Prinsloo

Walmesley, Clare

## SECTION X. SINGING (Teaching)—

Evans, Margaret Mary

Geldard, Audrey

Ward, Betty Johnson

## SECTION XI. THEORY OF MUSIC—

Dowell, John Potter

## SECTION XIII. SCHOOL MUSIC (Teaching) —

Canfield, Ann Katharine

\*Dickinson, Ronald William

Harley, Agnes McIntyre

Hartles, Ivan George

\*Hollison, Peter John

Spinks, Sydney Mosedale

Towersey, Phyllis Mary

Varley, Geoffrey Arthur Thomas

Weager, Hilary Joyce

\* Pass in *Optional Harmony*

## SEPTEMBER, 1951

The following are the names of the successful candidates:—

## SECTION I. PIANOFORTE (Performing)—

Aaronberg, Ruth Dolorés	Corvett, Beryl
Ackerman, Bettie	Hare, Maureen Ann
Bell, Sheila	Hyde, Derek Edmund
Budden, Barbara Sally	Lewis, Nesta Mair
*Chatterley, Albert Hopkins	Ryder, Nancy Van Loon
Coldwell, John Anthony	Watson, Cynthia Margot
Croxford, Rosemary	Wheeler, Katharine Dorothea
Eshelby, Mary	Gertrude

## SECTION II. PIANOFORTE (Teaching)—

Bowyer, Muriel Frances	Marriott, Valerie Georgina
Broom, Grace Hironelle Penderel	Morel, Louis Joseph
Croot, Stanley	Robotham, Carmen
Farnell, Margaret Joan	Rose, Kathleen
Fiehl, Leonard John	Sabin, Beryl
Fletcher, José Christine	*Walker, Alan Henry George
Gilley, Pamela Jean	Wall, Barbara Audrey
Griffiths, Leonard James	Weob, Norah Kathleen
*Hawes, Terence Leonard George	Webber, Marion Frances
Holtyer, Floriana Silvia	Wolton, John David
Keele, Sheila Mary	Woodbridge, Sally E. M.

## SECTION IV. ORGAN (Performing)—

Heald, Wenda Mary	Sutcliffe, Frank Spencer
Jones, Elias Walter	

## SECTION V. STRINGED INSTRUMENTS (Performing)—

<i>Violin</i> —	
Schlesinger, Hilary	Watson, Angus James
<i>Violoncello</i> —	
Dunn, Pauline	Cockfosters

## SECTION VI. STRINGED INSTRUMENTS (Teaching)—

<i>Violin</i> —	
*Fairfax, Bryan Lancelot Beresford	Nichol, Barbara Maureen
<i>Viola</i> —	
Price, George Donald	
<i>Violoncello</i> —	
Hamilton, Mark	

## SECTION IX. SINGING (Performing)—

Chappell, Audrey Eunice	Vercoc, Antony Arthur
Eyre, Joyce Margaret Calder	Withers, Elizabeth Jane
Teh, Maria Lee-Howe	

## SECTION X. SINGING (Teaching)—

Wardle, Joyce

## SECTION XIII. SCHOOL MUSIC (Teaching)—

Burn, John Pattison	*Loughton, Harold Allan
Hart, Allen Ernest	*Spedding, Frank Donald

## SECTION XV. MILITARY BANDMASTERSHIP—

Blaber, Fredrick John	Plummer, George Edward
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\* *Pass in Optional Harmony*

## COLLEGE CONCERTS

WEDNESDAY, APRIL 18 (Recital)

AUDREY GELDARD, A.R.C.M. (Soprano)

AND

LAMAR CROWSON, A.R.C.M. (America) (Piano)

DER HIRT AUF DEM FIESEN for Soprano and Piano with Clarinet Obligato ... Schubert

PIANO SOLOS—(a) Fantasia in C minor, E. 396 ... ... ... Mozart  
(b) Toccata, Op. 7 ... ... ... SchoenautSONGS ... (a) Clair de lune ... (c) Ici-bas ... Fauré  
(b) Au bord de l'eau ... (d) Fleur jetéePIANO SONATA in E flat major, Op. 81a (*Les Adieux*) ... ... ... BeethovenSONGS—(a) Sleep ... ... ... Iyer Gurney  
(b) The singer ... ... ... Michael Head  
(c) The white peace ... ... ... Arnold Bay  
(d) Shilshing song ... ... ... Armstrong Gibbs  
(e) Why do I love? ... ... ...PIANO SOLOS (a) Visions Fugitives, Op. 22, Nos. 18, 10, 7, 9 ... ... ... Prokofiev  
(b) Etudes, Op. 8, Nos. 10, 12 ... ... ... ScriabinAccompanist—ALEX GIBSON, A.R.C.M. (Associated Board Scholar)  
Clarinet obligato—ANTHONY JENNINGS (Scholar)

WEDNESDAY, APRIL 25 (Recital)

TESSA ROBBINS, A.R.C.M. (Scholar) (Violin)

AND

ALEXANDER GIBSON, A.R.C.M. (Associated Board Scholar) (Piano)

SONATA for Violin and Piano in D minor, Op. 108 ... ... ... Brahms

SONATA for unaccompanied Violin in G minor ... ... ... Bach

SONATA for Violin and Piano ... ... ... Malcolm Arnold

VIOLIN SOLOS (a) Caprice, No. 20 ... ... ... Paganini Kreisler  
(b) Rêve d'enfant ... ... ... Ysaye  
(c) Zephyr ... ... ... Hubay  
(d) Cossack ... ... ... Kroll

WEDNESDAY, MAY 2 (Recital)

ELISABETH ROBINSON (Scholar) (Contralto)

AND

ROLAND STANBRIDGE, A.R.C.M. (Scholar) (Violin)

SONGS—(a) Deare, if you change ... ... ... Doulard  
(b) Deare, tho' your mude ... ... ... Corblyne  
(c) Sweet echo (*Comus*) ... ... ... Lawes  
(d) Hence, Iris, hence (*Semle*) ... ... ... Handel

CHACONNE for Violin and Piano ... ... ... Vivaldi

SONGS—(a) La procession ... ... ... French  
(b) Mandoline ... ... ... Debussy  
(c) Mignon's Lied ... ... ... Wolf  
(d) Er ist's ... ... ... "

POEME for Violin and Piano ... ... ... Chausson

SONGS—(a) Go from my window, go! ... ... ... avr. Sonnevall  
(b) Blackberry time ... ... ... Stanford  
(c) Desire in Spring ... ... ... Gurney  
(d) Love went a-riding ... ... ... Brubge

POLONAISE BRILLIANTE in A for Violin and Piano ... ... ... Wieniawski

Accompanists—JOHN MATHISON and PHILIP WHEATSONS, A.R.C.M.

WEDNESDAY, MAY 9 (Chamber)

PIANO SOLO ... ... Chromatic Fantasia and Fugue ... ... ... Bach  
JACOB FRANKSONATINA for Cello and Piano ... ... ... Arnold Bay  
CLARE ROUSTON, A.R.C.M. ANN CASSAL, A.R.C.M. (Scholar)

PIANO QUINTETT in E flat major, Op. 44 ... ... ... Schumann

Piano ... ... HAROLD RICH, A.R.C.M. (Associated Board Scholar)  
Violins ... ... GILLIAN EASTWOOD, A.R.C.M. (Scholar)  
LAURICE CASTLE, A.R.C.M. (Associated Board Scholar—New Zealand)  
Viola ... ... MARGARET CROFTS  
Cello ... ... DOROTHY BROWNING (Scholar)



TWO POEMS OF RONSARD for Voice and Flute ... ..	<i>Roussel</i>
(a) Rossignol, mon inignon	
(b) Ciel, aer clyens	
JUAN WOODS, A.R.C.M. MARY RYAN (Associated Board Scholar)	
PIANO SOLO ... ..	<i>Chopin</i>
Scherzo in E major	
PETER ELEMENT, A.R.C.M.	

## TUESDAY, MAY 15 (Second Orchestra)

OVERTURE ... ..	<i>Rossini</i>
L'Italiana in Algeri	
PIANO CONCERTO in B flat major, K.459 ... ..	<i>Mozart</i>
FELICITY COZENS, A.R.C.M.	
SYMPHONY No. 5 in C minor ... ..	<i>Beethoven</i>
Conductor—GEORGE STRATTON	
Leader of the Orchestra—K. LOVELL	

## WEDNESDAY, MAY 16 (Chamber)

CONTRAPUNCTI Nos. 1, 5, 9, from "The Art of Fugue" ... ..	<i>Bach</i>
Violins ... ..	NINA BENTLEY, A.R.C.M.
Viola ... ..	JUDITH GABRIEL (Exhibitioner)
Cello ... ..	MARGARET CROFTS
PIANO SOLO ... ..	<i>Mendelssohn</i>
Variations sérieuses	
Douglas Moore (Scholar)	
TWO BIBLE SONGS for Voice and Organ ... ..	<i>Stanford</i>
(a) A Song of Freedom	
(b) A Song of Peace	
SIMHA YOUNG, A.R.C.M. (Scholar) JOHN BIRCH, A.R.C.M.	
FOUR HUNGARIAN DANCES for Violin and Piano ... ..	<i>Brahms Joachim</i>
(a) No. 4 in B minor	
(b) No. 20 in D minor	
(c) No. 3 in F major	
(d) No. 17 in F sharp minor	
JACQUETTE BOWER, A.R.C.M. (Associated Board Scholar)	
Accompanist—JEAN FENNETT, A.R.C.M.	
THREE STUDIES for Piano ... ..	<i>Chopin</i>
(a) In C major, Op. 10, No. 1	
(b) In A flat major ( <i>Trois nouvelles études</i> )	
(c) In C minor, Op. 10, No. 12	
DONALD HAWKSWORTH, A.R.C.M. (Scholar)	
TRIO for Oboe, Clarinet and Bassoon ... ..	<i>Marius Constant</i>
Oboe ... ..	GEOFFREY PLUMMER
Clarinet ... ..	FREDERICK LOWE
Bassoon ... ..	ROGER BURNSTING (Scholar)

## WEDNESDAY, MAY 23 (Chamber)

CANTATA No. 212, "Mer habun en noue Oberker" ... ..	<i>Bach</i>
Soprano ... ..	ROSALIND ROWLANDS (Scholar)
Bassoon ... ..	ANTONY VERCOR (Scholar - New Zealand)
Violins ... ..	ROLAND STANBRIDGE, A.R.C.M. (Scholar)
GILLIAN EASTWOOD, A.R.C.M. (Scholar)	
JACQUETTE BOWER, A.R.C.M. (Associated Board Scholar)	
Violas ... ..	BERNADINE WOOD, A.R.C.M. (New Zealand)
MARGARET MAJOR (Scholar)	
Cellos ... ..	MARGARET LOVELL (Scholar)
VIVIAN COPLING, A.R.C.M. (Scholar)	
Flute ... ..	PETER LLOYD, A.R.C.M. (Scholar)
Horn ... ..	ANDREW WOODBURN, (Scholar)
Continuo ... ..	RONALD TREMAIN, A.R.C.M. (New Zealand)
Conductor ... ..	JOHN MATHESON (New Zealand)
SONATA for Flute and Piano ... ..	<i>Hindemith</i>
MARY FARLIGH, A.R.C.M. FELICITY COZENS, A.R.C.M.	
SONATA for Cello and Piano ... ..	<i>Grieg</i>
GLENNA THOMAS, A.R.C.M. JACOB FRANK	
PIANO SOLO ... ..	<i>Brahms</i>
Variations on a Hungarian Song, Op. 21, No. 2	
PATRICIA CARROLL, A.R.C.M.	

## THURSDAY, MAY 24 (First Orchestra)

VARIATIONS on a theme by Haydn ... ..	<i>Brahms</i>
CONCERTO for Violin and Orchestra ... ..	<i>Sibelius</i>
HUGH BEAN (Scholar)	
CONCERTO for Flute and Orchestra ... ..	<i>Ibert</i>
MARY RYAN (Associated Board Scholar)	
TONE POEM ... ..	<i>Stravinsky</i>
Don Juan	
Conductor—RICHARD AUSTIN	
Leader of the Orchestra—TESSA ROBBINS, A.R.C.M. (Scholar)	

## WEDNESDAY, MAY 30 (Chamber)

ORGAN SOLO ... ..	Fantasia in F minor ... ..	Mozart
CONSTANCE MELLOR, A.R.C.M. (Australia)		
TERZETTO for Flute, Oboe and Viola ... ..	ALAN WARDLEY ... FRANK HAWKINS (Scholar)	Holst
PETER LLOYD, A.R.C.M. (Scholar)		
PIANO SOLOS ... ..	(a) Intermezzo in E major, Op. 116, No. 1	Brahms
(b) Rhapsody in B minor, Op. 79, No. 1		
PAMELA STICKLEY, A.R.C.M. (Scholar—Malta)		
SONATA for Cello and Piano ... ..	JENNIFER RYAN, A.R.C.M. (Scholar) ... RICHARD GRISSELL	Alan Rawsthorne
SONGS ... ..		
(a) Ständchen		
(b) Auf dem Kirchhofe		
(c) Männchen		
DAVID HALL		
Accompanist—ALEXANDER GIBSON, A.R.C.M. (Scholar)		
STRING QUARTET in F minor, Op. 95 ... ..	LAURICE CASTLE, A.R.C.M. (Associated Board Scholar—New Zealand) ... MICHAEL DUFFIELD (Scholar) ... GUENNA THOMAS, A.R.C.M.	Beethoven

## WEDNESDAY, JUNE 6 (Chamber)

PIANO SOLO ... ..	Italian Concerto ... ..	Bach
JOHN BIGG, A.R.C.M.		
RHAPSODY No. 1 for Violin and Piano ... ..	ELIZABETH BURCHETT, A.R.C.M. ... THOMAS RAJNA (Exhibitioner—Hungary)	Bartók
PIANO SOLOS—(a) Ballade in D major, Op. 10, No. 2 ... ..		
(b) Impromptu in F sharp major, Op. 36 ... ..		
ANNE MOREHEAD, A.R.C.M. (Exhibitioner)		
STRING QUARTET in E minor, Op. 59, No. 2 ... ..	ANDREW BARYSCHEK (Associated Board Scholar—Canada) ... LUCY MOOR (Scholar) ... FRANK HAWKINS (Scholar) ... JENNIFER RYAN, A.R.C.M. (Scholar)	Beethoven

## WEDNESDAY, JUNE 13 (Chamber)

SONATA for Violin and Piano in A major ... ..	NINA BENILEY, A.R.C.M. ... JOSEPHINE BRESSELL (Scholar)	Bach
ARIAS—(a) Oh yes, just so ( <i>Phaebus and Pan</i> ) ... ..		
(b) There, held in holy Passion still ( <i>Il Penitente</i> ) ... ..		
(a) Allhena ( <i>Exultate Jubilate</i> ) ... ..		
NANCY SCOTT, A.R.C.M.		
Accompanist—CLAIRISSA WEDDERBURN		
SONATA for Cello and Piano (in <i>one movement</i> ) ... ..	CHRISTOPHER LEBON ... PAMELA STICKLEY, A.R.C.M. (Associated Board Scholar—Malta)	Debussy
PIANO SOLO ... ..	Tarantelle ... ..	Chopin
JEAN FESSELL, A.R.C.M.		
CASSATION for Guitar, Violin and Cello in C major ... ..	JULIAN BRIAM (Scholar) ... HUGH BRIAN (Scholar) ... MARTIN LOVELL (Scholar)	Haydn
QUARTET for Flute and Strings in D major, K.285 ... ..		
FLUTE ... ..		
VIOLIN ... ..		
VIOLA ... ..		
CELLO ... ..		

## WEDNESDAY, JUNE 20 (Chamber)

ORGAN SOLO ... ..	Prelude and Fugue in D major ... ..	Bach
DAVID LANG, A.R.C.M.		
CELLO SOLOS—(a) Aria ... ..	(b) Minuet ... ..	Durante
FARQUHAR WILKINSON (New Zealand)		
Accompanist—RONALD TREMAIN, A.R.C.M. (New Zealand)		
PIANO SONATA in D major, K.576 ... ..	RUTH STANFIELD, A.R.C.M. (Associated Board Scholar)	Mozart
PIANO QUARTET in C minor ... ..	MALINFE JAYASINGHE-PRIS, A.R.C.M. (Associated Board Scholar—Ceylon) ... LAURICE CASTLE, A.R.C.M. (Associated Board Scholar—New Zealand) ... BERNADINE WOOD, A.R.C.M. (New Zealand) ... VIVIAN COULING, A.R.C.M. (Scholar)	Fauré

SONGS ... ..	(a) All suddenly the wind comes soft (b) Sally Gardens (c) Beauty (d) Kitty of Coleraine KENSETH McKILLAR Accompanist—DOROTHY HORTON, A.R.C.M.	George Martin
PIANO SOLO ... ..	Seven Balkan Dances MIRIAM LEWIS, A.R.C.M.	Marko Tajevic

## WEDNESDAY, JUNE 27 (Chamber)

CAPRICCI for Violin and Viola ... ..	GRANVILLE MONETS (Scholar) ... ..	ERIC SARGON (Exhibitor—India)	Bjarne Brustad
SONATA for Violin and Piano ... ..	TESSA ROBBINS, A.R.C.M. (Scholar) ... ..	LAMAR CROWSON, A.R.C.M. (U.S.A.)	Ernest Bloch
ARIA ... ..	Ombra leggera ( <i>Dynorah</i> ) ... ..	MARGARET WHIPP, A.R.C.M. Accompanist—DOROTHY HORTON, A.R.C.M.	Meyerbeer
PIANO TRIO in B major, Op. 8 ... ..	REYNELL GRISSELL ... ..	MALEOLM LATCHUM, A.R.C.M. (Scholar)	Brahms
Piano ... ..	REYNELL GRISSELL ... ..	MALEOLM LATCHUM, A.R.C.M. (Scholar)	
Violin ... ..	MALEOLM LATCHUM, A.R.C.M. (Scholar)	JENNIFER RYAN, A.R.C.M. (Scholar)	
Cello ... ..	JENNIFER RYAN, A.R.C.M. (Scholar)		

## FRIDAY, JUNE 29 (Choral)

REQUIEM ... ..	Blessed are they that mourn All flesh doth perish as the grass Lord, make me to know How lovely is thy dwelling place Ye now are sorrowful Here on earth we have no continuing place Blessed are the dead	Brahms
Soprano ... ..	MARGARET ROWLEY (New Zealand)	
Baritone ... ..	RICHARD BOWEN, A.R.C.M. (Scholar)	
Organist ... ..	JOHN BUCH, A.R.C.M.	
Conductor—DR. HAROLD DARKE		

## TUESDAY, JULY 3 (Second Orchestra)

OVERTURE ... ..	Alerste ... ..	Gluck
CONCERTO for Clarinet and Orchestra ... ..	JOHN FEEST, A.R.C.M.	Mozart
SYMPHONY No. 4 in B flat major ... ..	Conductor—GEORGE STRATTON Leader of the Orchestra—T. T. DAVIES	Beethoven

## WEDNESDAY, JULY 4 (Chamber)

SONATA for Violin and Piano in G major, Op. 96	...	...	...	...	Beethoven	
High BASS (Scholar)	...	RUTH STANFIELD (Associated Board Scholar)	...	...		
PIANO SOLO	...	...	Tarantella ( <i>Venezia e Napoli</i> )	...	...	Liszt
	...	...	VALENTINE JONES, A.R.C.M.	...	...	
SERENATA for Clarinet, Bassoon, Trumpet, Violin and Cello	...	...	...	...	...	Casella
Clarinet	...	...	JOHN FEEST, A.R.C.M.	...	...	
Bassoon	...	...	ROGER BIRNSTRINGI (Scholar)	...	...	
Trumpet	...	...	MICHAEL CLOTHIER	...	...	
Violin	...	...	ROLAND STANBRIDGE, A.R.C.M. (Scholar)	...	...	
Cello	...	...	MAUREEN LOVILL (Scholar)	...	...	

## TUESDAY, JULY 10 (Chamber)

PIANO QUINTET in A major ... ..	JACOB FRASER ... ..	Dvorak
Piano ... ..	JACOB FRASER ... ..	
Violins ... ..	LAURICE CASTLE, A.R.C.M. (Associated Board Scholar—New Zealand) BERNARD NEWLAND MICHAEL DUFFIELD (Scholar)	
Viola ... ..	BERNARD NEWLAND	
Cello ... ..	GLEESA THOMAS, A.R.C.M.	
PIANO SOLO ... ..	Ballade in F minor ... ..	Chopin
SONATA for Viola and Piano, Op. 11 No. 4 ... ..	THOMAS RAJSA (Exhibitor—Hungary) BERNADINE WOOD, A.R.C.M. (New Zealand) ... ..	Hindemith
INTRODUCTION AND ALLEGRO for Harp, Flute, Clarinet and String Quartet ... ..	PHYLLIS GORDON STEWART, A.R.C.M. (New Zealand)	Ravel
Harp ... ..	JULI HAYWARD (Exhibitor)	
Flute ... ..	PETER LLOYD, A.R.C.M. (Scholar)	
Clarinet ... ..	JOHN FEEST, A.R.C.M.	
Violins ... ..	ROLAND STANBRIDGE, A.R.C.M. (Scholar) GILLIAN EASTWOOD, A.R.C.M. (Scholar)	
Viola ... ..	MARGARET MAJOR (Scholar)	
Cello ... ..	CHRISTOPHER LEBON	



# DRAMA

A performance by the Dramatic Class was given in the Party Theatre on Friday, June 1st, 1951, at 5.30 p.m., of "A Trip to Scarborough," a Comedy by Richard Brinsley Sheridan, preceded by "Proverbs in Porcelain," by Austin Dobson.

## "PROVERBS IN PORCELAIN"

Prologue and Epilogue ... .. JILL GRIFFITHS

### TU QUOQUE

Frank ... .. ROSEMARY BROWN  
Nellie ... .. ELIZABETH DAVIES

### THE CAP THAT FITS

Hortense ... .. ROSEMARY HILL  
Armande ... .. PATRICIA RUNDLE  
M. Loyal ... .. MARIE POWELL

### THE SECRETS OF THE HEART

Ninon ... .. KATHLEEN WEST  
Ninette ... .. MARY JONES

## "A TRIP TO SCARBOROUGH"

Prologue	...	...	...	...	...	ROSEMARY BROWN
Lord Foppington	...	...	...	...	...	KENNETH MCKELLAR
Sir Tunbelly Clumsy	...	...	...	...	...	EDWARD BYLES
Colonel Townly	...	...	...	...	...	GABRIELLE PHILLIPS
Loveless	...	...	...	...	...	MAUREEN MELVIN
Tom Fashion	...	...	...	...	...	MARGARET DOBSON
La Varole	...	...	...	...	...	MARIE POWELL
Lory	...	...	...	...	...	JILL GRIFFITHS
Probe	...	...	...	...	...	KATHLEEN WEST
Shoemaker	...	...	...	...	...	ISABEL STEVENSON
Tailor	...	...	...	...	...	ROSEMARY BROWN
Amanda	...	...	...	...	...	NANCY SCOTT
						PATRICIA RUNDLE
Berinthia	...	...	...	...	...	ROSEMARY HILL
						JOHANNA BRIDGES
						ELIZABETH DAVIES
Hoyden	...	...	...	...	...	KATHLEEN WEST
Nurse	...	...	...	...	...	BERYL BIBBY
Mrs. Coupler	...	...	...	...	...	MARY JONES
Maid (to Amanda)	...	...	...	...	...	MARIE POWELL
Servant (to Sir Tunbelly)	...	...	...	...	...	EDWARD BYLES
Postboy	...	...	...	...	...	

The action of the play takes in Scarborough and its neighbourhood.

SCENE 1.—Outside an Inn.

SCENE 2.—Lord Foppington's lodgings.

SCENE 3.—Loveless's lodgings.

SCENE 4.—Lord Foppington's lodgings.

SCENE 5.—A garden behind Loveless's lodgings.

### INTERVAL

SCENE 1.—Outside Sir Tunbelly's house.

SCENE 2.—A room in Sir Tunbelly's house.

SCENE 3.—Berinthia's dressing room.

SCENE 4.—A garden behind Loveless's lodgings.

SCENE 5.—A room in Sir Tunbelly's house.

Produced by MARELINA WATTS

Dance and fight arranged by MARGARET RUBEL

Stage Manager JOHN CLEAR

## OPERA REPERTORY

A performance of Opera Repertory, including the \**Goyescas* by Granados, with The First Orchestra, was given in the Parry Theatre on Wednesday, Thursday and Friday, July 11, 12 and 13, 1951, at 5 p.m. Conductor: Richard Austin. Leader of the Orchestra: Roland Stanbridge, A.R.C.M. (Scholar).

DIE ENTFÜHRUNG AUS DEM SERAIL (Act III) ... .. Mozart  
(The Elopement from the Seraglio) Translated by Edward J. Dent

Characters (in order of appearance) :

Belmonte (a Spanish gentleman)	...	...	...	ALAN THORNTON
Pedrillo	...	...	Wed. & Thurs	—DAVID WATKIN-JONES*
(his servant, in love with Blonda)	...	...	Fri.	—DUNCAN ROBERTSON*
Osmim (servant of the Pasha)...	...	...	Wed. & Fri.	—DAVID WARD
			Thurs.	—IRVINE PORTER
Constanza (loved by Belmonte)	...	Wed. & Fri.	—ROSALIND ROWLANDS*	
			Thurs.	—JEAN WOODS*
Blonda (her English maid)	...	...	Wed. & Fri.	—DOREEN LANGHORN
			Thurs.	—EILEEN PRICE
A mute (of Osmim's household)	...	...	...	ERIC GARRETT
Captain of the Guard	...	...	...	THOMAS WALLINGTON
Selim (a Turkish Pasha)	...	...	Wed. & Fri.	—GORDON FARRALL
			Thurs.	—ANTONY VERCOE*

THE LETTER SCENES from

THE MERRY WIVES OF WINDSOR ... .. Nicolai

Mrs. Ford	...	...	...	...	Wed. & Fri.	—BETTY WOOD*
					Thurs.	—ROSALIND ROWLANDS
Mrs. Page	...	...	...	...	Wed. & Fri.	—SHEILA YOUNG*
					Thurs.	—MONA ROSS*

Produced by JOYCE WARRACK

FALSTAFF ... .. Verdi

Mrs. Ford	...	...	...	...	Wed. & Fri.	—BETTY WOOD*
					Thurs.	—ROSALIND ROWLANDS*
Nanetta (her daughter)	...	...	...	...	Wed. & Fri.	—JEAN WOODS*
					Thurs.	—DOREEN LANGHORN
Mrs. Page	...	...	...	...	...	EILEEN PRICE
Mrs. Quickly	...	...	...	...	...	ELISABETH ROBINSON*

SIR JOHN IN LOVE ... .. Vaughan Williams

Mrs. Page	...	...	...	...	...	BETTY WOOD*
Mrs. Ford	...	...	...	...	...	SHEILA YOUNG*
Mrs. Quickly	...	...	...	...	...	ELISABETH ROBINSON*

Produced by JOYCE WODEMAN and CLIVE CAREY

FIRST PERFORMANCE IN ENGLAND

GOYESCAS (or LOS MAJOS ENAMORADOS) ... .. Granados  
in Three Tableaux

Characters (in order of appearance) :

Paquiro (a Toreador)	...	...	...	Wed. & Fri.	—ANTONY VERCOE*
				Thurs.	—GORDON FARRALL
Pepa (a maja, Paquiro's sweetheart)...	...	...	...	Wed. & Fri.	—MONA ROSS*
				Thurs.	—ELISABETH ROBINSON*

Rosario (a noble Lady) ... .. Wed. & Fri.—JEAN CARROL\*  
 Thurs.—SHIRLEY AUSTIN-TURTLE\*  
 Fernando (a young officer, her lover) ... .. DUNCAN ROBERTSON\*

In Madrid about the year 1800

Additional members of the chorus :

ELIZABETH DAVIES, JILL GRIFFITHS, CATHERINE HUTCHINSON,  
 EDWARD BYLES, ERIC GARRETT, BRIAN JOHNSON, KENNETH  
 MCKELLAR, THOMAS WALLINGTON.

Director of Opera—CLIVE CAREY

Assistant Producers—JOYCE WODEMAN and JOYCE WARRACK

Dances by MARGARET RUBEL

Stage Manager—JOHN CLEAR

Costumes by PAULINE ELLIOTT

Scenery designed and painted by DAN MULVILLE

The Students marked with an asterisk have completed their final year in the  
 Opera School.

### DATES, 1951-52

AUTUMN TERM ... .. September 17, 1951, to December 8, 1951  
 SPRING TERM ... .. January 7, 1952, to March 29, 1952.  
 SUMMER TERM ... .. April 28, 1952, to July 19, 1952.



## PROVISIONAL CONCERT FIXTURES

CHRISTMAS TERM, 1951

It is hoped to keep to the following scheme, although it may be necessary to alter or cancel any Concert *even without notice*.

**First Week**

WEDNESDAY, SEPT. 19, at 5.30 p.m.  
Recital for Organ and Piano.

**Second Week**

WEDNESDAY, SEPT. 26, at 5.30 p.m.  
Recital for Cello and Piano.

THURSDAY, SEPT. 27, at 2 p.m.  
Concerto Trials.

**Third Week**

WEDNESDAY, OCT. 3, at 5.30 p.m.  
Chamber Concert.

**Fourth Week**

WEDNESDAY, OCT. 10, at 5.30 p.m.  
Chamber Concert.

**Fifth Week**

TUESDAY, OCT. 16, at 5.30 p.m.  
Second Orchestra.

WEDNESDAY, OCT. 17, at 5.30 p.m.  
Chamber Concert.

**Sixth Week**

WEDNESDAY, OCT. 24, at 5.30 p.m.  
Chamber Concert.

\*THURSDAY, OCT. 25, at 5.30 p.m.  
First Orchestra.

**Seventh Week**

WEDNESDAY, OCT. 31, at 5.30 p.m.  
Chamber Concert

**Eighth Week**

WEDNESDAY, NOV. 7, at 5.30 p.m.  
Chamber Concert.

**Ninth Week**

WEDNESDAY, NOV. 14, at 5.30 p.m.  
Chamber Concert.

FRIDAY, NOV. 16, at 5.30 p.m.  
Choral Concert

**Tenth Week**

WEDNESDAY, NOV. 21, at 5.30 p.m.  
Chamber Concert.

FRIDAY, NOV. 23, at 5.30 p.m.  
Drama.

**Eleventh Week**

TUESDAY, NOV. 27, at 5.30 p.m.  
Second Orchestra.

WEDNESDAY, NOV. 28, at 5.30 p.m.  
Chamber Concert.

**Twelfth Week**

WEDNESDAY, DEC. 5, at 5.30 p.m.  
Chamber Concert.

†\*THURSDAY, DEC. 6, at 3 p.m.  
Special Concert.

Admission is free to all performances, but Tickets will be required for performances marked \* or †\*.

†\*This is a special concert for which one Ticket will be allotted to each subscriber, in so far as they are available and in order of application before December 1st. It is regretted that subscribers' current tickets cannot give admission to this concert.

H. V. ANSON, Registrar.